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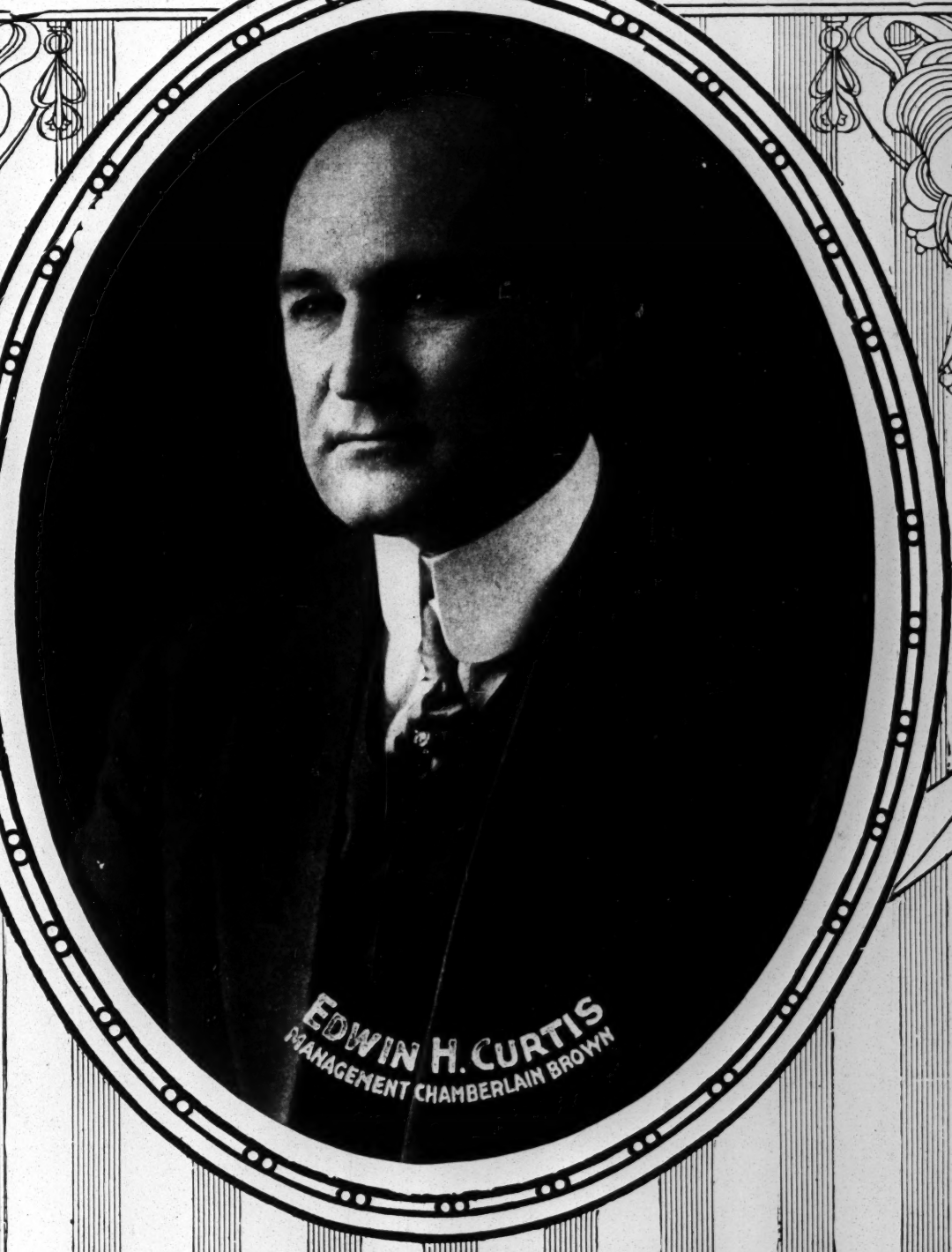

THE NATIONAL THEATRICAL WEEKLY

THE TRIUMPH OF HER CAREER

GREATEST PRODUCTION EVER MADE IN VAUDEVILLE

ANNETTE KELLERMANN'S BIG SHOW!

Conceived and Staged by ANNETTE KELLERMANN

A SPECTACULAR MUSICAL COMEDY REVUE OF SCENIC SPLENDOR, AMAZING NOVELTIES, LAVISH COSTUMES AND BEAUTIFUL GIRLS

Personal Direction: JAMES R. SULLIVAN PAT CASEY AGENCY, Putnam Bldg., New York City

FIRST PRESENTATION REVIEWS

SPRINGFIELD (MASS.) "NEWS"

ANNETTE KELLERMANN IN VERSATILE DEMONSTRATION

Presents a Vaudeville Offering that Rouses Palace Audience to Enthusiasm

Apparently, all Springfield has been waiting for a chance to see Annette Kellermann herself, for Poli's Palace last night was besieged with throngs who bore an air of keen expectancy. She was received with much applause and instantly won the spectators. Like all leaders of their particular field, she is modest and unassuming, scorning to take herself seriously. Her little jocose remarks at her own expense while the stage was being set for one of the scenes composed a clever little monolog. As for stunts, she is more versatile than the famous Ike Weir, pugilist, of other days. Of course, it is a pretty well-known fact by this time that she can swim and dive; little proof is needed on that score. But few knew that she can walk the tightrope as well as performers who make their living by it in vaudeville. She fox-trotted along the rope, with expressions of well-assumed alarm; said her prayers on it, walked backward on it—in fact, was just as much at home on it as on a Springfield sidewalk—and a great deal safer these days. She also twirled around on her toes in a series of dances which no doubt mean something very deep, but which only meant to the average spectator that she has one figure in a million.

Her costumes were such as to make Solomon look like a patron of Water Street second-hand emporiums. At one time she blossomed forth as a peacock, and further carried out the illusion by singing. Then came a patriotic spectacle, in which she led a bevy of girls in an artillery attack on the enemy, apparently located in the gallery, judging from the way the gun was aimed. But the artillery evidently had met up with a German spy, for it refused to artilleryize. The girls coaxed and pleaded, but the stubborn cannon appeared to have on its slippers and to be in for the night. There was no explosion. Whereupon Miss Kellermann laughed heartily and called for the next scene, which was the big splash in the tank. Arrayed like a mermaid, she lolled about at the bottom of the cheerless liquid and seemed to have little desire to come up for air. She had all the tightwads in town beaten for this. A French maid then divested the mermaid of her mermaidery and Annette stood forth in an Annette Kellermann, a real daughter of the gods—and, ye gods! how she dived.

There is a great deal more to the act than Miss Kellermann. She has gathered an attractive company, including Edmund Makilif, a dancer, whose light and clever movements won the applause of the great body of the house. The scenic novelties are worthy efforts in that line, and the costuming is in good taste. There are ten scenes in the act, and it comprises an entire show in itself. If the lure of the "movies" can be resisted by Miss Kellermann for any length of time, this act should be one of the most successful produced in vaudeville for many a day. In her speech, Miss Kellermann says that she is getting it all up herself, and that she wants nobody else to have a finger in the pie, but to rise or fall on her own merits. There seems to be no chance of its failure. It is destined to be the record-breaking attraction at this house.

SPRINGFIELD (MASS.) "UNION"

ANNETTE KELLERMANN

COMES BACK TO VAUDEVILLE

Attracts Immense Crowds to Poli's

Nearly as many people must have been turned away from Poli's yesterday as were able to buy tickets, so great a drawing card is Miss Annette Kellermann, who is trying out her new vaudeville act at the Palace this week. Miss Kellermann was famous as the woman who made swimming and diving acts a rage in vaudeville, but later on she achieved still further fame as the "woman with the perfect form."

The scenery is certainly first rate and would even be a credit to J. C. Huffman, who decorates for the Winter Garden shows. The chorus girls are certainly the freshest looking that have been seen in this city since the last Savage production was here and the costumes all have the touch of real artiness which has become the thing in the big-time musical shows.

SPRINGFIELD (MASS.) "REPUBLICAN"

MISS KELLERMANN OPENS BIG SHOW

Her Number at Palace Elaborate and Designed to Show Versatility

Annette Kellermann's vaudeville review was presented for the first time to any public yesterday at the Palace. After the Springfield engagement, which is to last a week, the big act goes to New York to bid for favor there.

Miss Kellermann, as she says at the end when the last of the curtain calls is made, has spent an endless amount of work in getting together a gorgeous spectacle. It runs through ten scenes, and, in addition to principals, enough of a chorus is carried to bring the company up to musical comedy dimensions. In size, beauty of costumes and scenery it is one of the most ambitious vaudeville acts. These very qualities of size and elaborateness make it a difficult show to handle and it will go with increasing smoothness as the members of the company and the mechanical staff become used to its difficulties. At that, it was put through with surprising smoothness at the performance last night.

It is impossible to exaggerate the beauty of the Kellermann acts as a spectacle. The costumes are splendid, especially a peacock dress worn by Miss Kellermann. There is, of course, a patriotic number, which is elaborately dressed, but the same may be said of all the scenes, which include The Land of Flowers, a particularly lovely scene; The Deep Blue Sea, The Forest Glades, The Golden Wall, Battleship U. S. A., and those mentioned.

Miss Kellermann has in her support Edmund Makilif, who dances with much grace and for whom bizarre costumes have been designed; Oliver Reese, who sings, and Estelle Howe, who also sings and has her big moment as Columbia. It is a big show all through.

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WHITE RATS SUPPORTED MANY MINOR CORPORATIONS

Union Put Much Money Into Subsidiaries That Failed to Make Profits—Waters, in Nervous Collapse, Fails to Appear —Mc Cree's Death Won't Halt Inquiry

The fact that considerable money belonging to the White Rats Union was put into the stock of subsidiary corporations, was revealed at last Friday's hearing into the finances of the organization. These corporations, of which there were thirteen or more, consumed considerable amounts of the funds of the association.

This information was adduced through the resumption of the examination of Harry Mountford when word was conveyed to Referee Schulaenfrei and Alvin T. Sapinsky, attorney for Goldie Pemberton, upon whose application the hearing was started, that Walter W. Waters, secretary of the association during 1911, would be unable to appear, owing to a nervous breakdown that had necessitated his being placed under the care of a physician. Waters had been a witness at the previous session of the investigation, where he displayed a very poor memory regarding important matters pertaining to conditions over which he, as secretary of the association, was supposed to have control. How long he will be unable to attend the hearings was not stated but it is expected that his recovery will be soon.

Since the hearing, the death of Junie Mc Cree, another important witness, has occured, but it will not retard the progress of the investigation, as a considerable amount of his testimony has already been taken.

With Waters absent, Mountford was called to the stand and a discussion immediately arose as to just how far the investigation is to be conducted by Mr. Sapinsky, who instantly stated that he believed it his duty not only to show how much money was taken in and was in the possession of the White Rats during the years under investigation, but also to follow up its expenditures and show in what manner it was disposed of. As Joseph Myers, attorney for the White Rats, agreed to his carrying it that far, the point was quickly settled and Mountford was asked to explain the method by which the White Rats made their investments.

"Why," replied the witness, "the business manager and the secretary went into the question of all investments and reported to the Board of Directors whether or not it was a good one. Then the Board took the matter up, thought it over and, if it approved, the investment was made. If, as in my case, the business manager did not agree to what it did, it was up to him to get out."

The witness was then questioned as to the plan upon which the White Rats Actors Union was organized and testified that it was composed of a number of subsidiary corporations.

"Up to 1911, it was a big corporation. It then became necessary, however, to create subsidiary corporations. We were in a big fight and found it necessary to operate theatres and booking offices. When I left the organization there were a number of corporations in existence, among them the White Rats Publishing Co., the Chemung Corporation, the Keystone Corporation, the Elmira Amusement Corporation, the Penn Amusement Corporation, the Lancaster Amusement Corporation, the Independent Booking Agency of New York, the Independent Booking Agency of Illinois, the George Fuller Golden Book Fund and others, all, I think, to the number of thirteen. I am glad to make this explanation to show that when Mr. Mc Cree said he could not remember many things, his memory was not so bad.

"Were all these corporations in existence when you left," asked Mr. Sapinsky. A.—Yes, October 1, 1911.

Q.—Who organized them? A.—I did.

Q.—Did the union advance funds for all of them. A.—No, not for all of them. Some got money and some did not.

Q.—Did the union carry an account in the name of each corporation. A.—No. Several were the subsidiaries of the Associated Actors Corporation, which was the controlling corporation.

Q.—Who owned the stock of that corporation? A.—It was limited to ownership by members of the union.

Q.—Who had charge of the books and records of these corporations at the time you left the association? A.—The secretary of the Associated Actors.

Q.—Who was he? A.—I was.

Q.—Did the union have any stock in the Associated Actors? A.—Yes.

Q.—How much cash did it invest in the Associated Actors? A.—It opened, I think, with about $11,000.

Q.—Are any of these corporations in existence now? A.—The Chemung Amusement Corporation is dead. The Penn Company is dead. The Independent Booking Agency of Chicago and the one in New York is dead. The Lancaster Amusement Corp. is dead. The Fuller Book Fund has been dissolved. To be meticulously correct, they are all dead.

Q.—Did these corporations, as a whole, make money during their lifetime? A.—Taking their whole life into consideration, I should say that they lost money.

Mountford then went into an explanation of how the union had come to own stock in the Lancaster Amusement Corporation. He said that the company represented a theatre in Lancaster and that the bank in that city put up $35,000 worth of bonds for sale and that the Rats bought them in.

Q.—Was each of these corporations formed upon the request or authority of the union. A.—No. Some of them were in existence and we bought stock in them. The Chemung was already in existence and **building a theatre when we took hold of** it. You see, we sought to protect members and provide theatres in which they could work.

Q.—Did each corporation keep its own books? A.—Yes.

Q.—Where are they? A.—The Lancaster ones are in Lancaster. The Elmira-Keystone ones were in our possession when I left. That's all I know.

(*Continued on page* 17)

THEATRE PRINTERS TO PROFIT

Most all the big theatrical printers who turn out lithographs for attractions are expected to profit considerably before the next Liberty Loan is completed, for most of them are already beginning to receive orders for lithographs, etc., from the government, which feels that theatrical printers are better equipped than the ordinary plant to turn out attractive high-class one, two and three sheets such as are to be used.

The next loan is expected to be advertised and press agented to an extent never before known in connection with any movement and hundreds of thousands of one, two and three sheets are to be displayed. Such companies as the Otis Lithograph Company, Miners, National Printing Company and others are expected to do practically all the work between them.

BOSTON CLOSES THEATRES EARLY

BOSTON, Jan. 14.—Theatrical managers unanimously united tonight in carrying out Fuel Administrator James J. Storrow's 10 o'clock closing orders by pulling final curtains promptly at 10:15 in all of the legitimate houses and at 10 o'clock in motion picture houses.

Some of the performances started as early as 7:30 and in all houses the curtains were raised by 7:45. Managers did not report any falling off in the usual Monday evening business. Patrons took well to these plans. It is on the matinee days that managers expect difficulty in staging two shows so near together. They agree that it is impossible to start matinees earlier than 2 o'clock.

CIRCUS MAN ARRESTED IN COURT

JERSEY CITY, N. J., Jan. 14.—Al. G. Barnes (Stonehouse), on going before Vice Chancellor Backes in the Chancery Chambers yesterday to prosecute his suit for absolute divorce from Mrs. Dolly I. Stonehouse, was arrested on a writ taken out by his wife. Barnes, who is the principal owner of the Al G. Barnes Circus, told the court it was impossible for him to furnish a bond of $1,000 at the moment, and pleaded with the court to release him so that he could do so. The court released him in the custody of his attorneys, Thomas R. Armstrong and Myron Ernst. Barnes, in his suit, charged his wife with desertion.

MAGICIAN CAESAR LOSES LEG

DENISON, Texas, Jan. 14.—The first Frantz Caesar, magician and illusionist, who had his right leg amputated above the knee on December 19, is still in the Denison Hospital, but is getting along nicely and hopes to be able to put on a "store leg" very soon. Mrs. Caesar and Frank H. Swain had him in a wheel chair on New Year's Day for the first time. Caesar injured his leg on November 16 by slipping and falling on an iron plate on the sidewalk on Main Street, and after suffering with it for a month went to the hospital, where an amputation was declared necessary.

ARREST MADE IN ECKERT MURDER

KANSAS CITY, Mo., Jan. 10.—William Roberts, a chauffeur, was arrested to-day in connection with the killing of Eddie Eckert, former clown of the Barnum and Bailey circus, who was shot to death here Christmas eve. Roberts told the police he had been in hiding in Kansas City, Kan.

RED CROSS IS GRATEFUL TO VAUDEVILLE

CIRCUITS RAISE HUGE SUM

In spite of the fact that it was held in the morning, and was scantily advertised, the Red Cross Theatre benefit held on Dec. 7 brought in, from the vaudeville houses alone, $96,248.43. The complete figures on the benefit have just been received. The entire gross receipts were $97,198.29, making the total expenses only $362.

The circuits taking part were B. F. Keith's and their affiliations, Orpheum and affiliations, B. S. Moss, Marcus Loew, William Fox, Ackerman and Harris, Interstate, Pantages and a hundred independent houses, making a total of three hundred houses in all. Thus the receipts averaged around $300 for each house.

The theatre having the largest receipts was Keith's, Philadelphia, which took in $6,487. The second was the Palace in New York, the receipts of which were $3,233.

For this special performance, which was given at ten o'clock in the morning, everything was donated. Stage hands, actors, musicians and all other employees worked free of charge.

The idea of giving a performance in the morning was at first considered absurd. But the industry of the managers and the performers made it the unprecedented success that these figures show. E. F. Albee, one of the sponsors of the scheme, is in receipt of a letter from the Chairman of the Red Cross War Council, H. P. Davidson, in which an appreciation of the work done by the profession is given. The letter reads as follows:

"I beg to acknowledge the receipt of the checks representing the proceeds of the vaudeville performance given in all theatres. This is a splendid contribution to the war fund of the Red Cross, and I wish there were some means of conveying an expression of our appreciation to every man and woman whose efforts are represented in it. I know what the service meant to the managers and their staffs, the players, the musicians and the stage hands, and I want to reach each of them with a message of sincere thanks from the Red Cross War Council. If you can be its bearer I shall be still further obligated to you.

"I am aware of the work which fell to you and your associates of the several circuits, and I wish again to express my thanks. It was all very characteristic of the men and women of the profession.

"I am writing to each individual theatre and manager who contributed to the splendid fund."

Following is a list of the theatres participating, the cities in which they are located, their management, and the amounts received:

B. F. KEITH HOUSES

House	City	Management	Amount
Keith's, Phila.,		B. F. Keith	$6,487.78
Palace,	New York	"	3,233.29
Hip'drome,	Cleve.	"	2,526.06
Orpheum,	B'klyn	"	2,358.31
Royal,	New York	"	2,207.42
Riv'side,	New York	"	2,205.01
Keith's,	Boston	"	2,174.98
Bushwick,	N. Y.	"	2,006.53

(*Continued on page* 35)

MANAGERS HOPE TO KEEP ALL HOUSES OPEN

APPEAL TO THE PRESIDENT

The various theatrical interests of New York City early this week decided to vigorously oppose the plan being urged on National Fuel Administrator Garfield, which, if placed in operation, would have the effect of closing the theatres of the metropolis for at least three days a week. The plans of the powers that be in the amusement world in opposition to the theatre closing plan, advanced by the National and State Fuel Administrations, took definite shape which resulted in the legitimate, vaudeville and motion picture people getting together for concerted action.

As the result of a conference held at the Knickerbocker Hotel late Monday afternoon between Joseph P. Tumulty, secretary to President Wilson, and a committee of New York's principal theatre managers, which included George M. Cohan, Lee Shubert, Joseph L. Rhinock, William A. Brady, A. H. Woods, Sam H. Harris, Arthur Hammerstein and Edward F. Albee, it was decided to send a telegram to President Wilson personally, requesting the Chief Executive of the nation to ask the National Fuel Administrators to defer action concerning their three-day closing plan until the managers could send a delegation to Washington to explain the situation, personally, to the President.

The telegram, asking for an audience for the theatrical manager's committee, was signed by George M. Cohan, who outlined reasons similar to those already advanced by Ligon Johnson, Pat Casey and William Travers Jerome for not placing the three-day closing idea into eff ct.

One of the alternative plans suggested at the Tumulty conference was to close every theatre in New York for two weeks in preference to the part time plan.

At a conference held between the heads of the Vaudeville Managers' Protective Association, United Managers' Protective Association and the National Association of the Motion Picture Industry, William Travers Jerome was engaged as special counsel to present the theatrical men's side of the case to the highest authorities in Washington. Should it be found necessary it is understood an appeal will be made direct to President Wilson.

One of the first moves of the theatrical managers was the drafting of a petition based on estimates made by Percival Robert Moses, of Moses, Pope and Messer, a prominent firm of heating and lighting engineers, which stated in effect that, even should the theatres of New York City be closed three days a week, at least fifty per cent of the coal now being consumed would necessarily have to be burned in order to prevent steam pipes and sprinkler systems of the houses from freezing.

Another important point made by Mr. Moses was that the amount of coal that would be conserved by people who would leave their homes to attend theatres would greatly outbalance the fuel used to heat auditoriums of these same theatres while performances were going on. He also called attention to the coal that would be saved in homes in this way because of the lesser amount of electric and gas lighting that would be used, while their occupants were absent.

Pat Casey, representing the houses embraced in the Vaudeville Managers' Protective Association, acting conjunctively with one hundred and eighteen vaudeville and motion picture theatres in and around Greater New York, also got busy and drafted the following telegram which was sent to every member of Congress:

"On behalf of the Vaudeville and Motion Picture Managers of the City of New York, in association with the managers of the majority of the theatres engaged in the production of dramatic performances and with the National Association of the Moving Picture Industry we are presenting our petition to the Federal Fuel Administrator and forwarding a copy of it to Mr. Garfield, the Federal Fuel Administrator, praying that no order be made closing the theatres and the vaudeville and the moving picture houses of this city on certain days of each week without a preliminary investigation and report at our expense by competent engineers appointed by the Fuel Administrator for New York.

"We show that probable saving in coal would not exceed one hundred and sixty-three tons a day for each day we would be closed, and that the loss to the Government in taxes on admissions alone would exceed eleven thousand eight hundred dollars for each of such days.

"This is based on only one hundred and eighteen houses. Closing three days each week would cause an enormous loss, would probably close most of our houses entirely, and would in one hundred and eighteen houses put at least twelve thousand people out of employment, or at least reduce them to not to exceed half time and pay.

"Such closing would gravely injure manufacturers and producers of picture films, and all the great number of persons whom they employ. In this city we have millions of dollars invested in our business and employ directly many thousands of people. We consider the situation most alarming.

"As representing us in Congress we ask that you immediately urge upon the United States Fuel Administrator our very reasonable request for an investigation and report before any such order be granted. Such investigation and report could be made by competent engineers in one day. We are satisfied that if such investigation is had no order will be made closing our houses."

Mr. Casey stated on Monday that he was certain that nothing would be done regarding the New York situation until Chairman Noyes of the National Fuel Administration returned from Boston, later in the week. Mr. Noyes was in Boston putting the ten o'clock closing order into effect, Mr. Casey said, and his arrival back in New York must be awaited before the State Fuel Administrator Albert T. Wiggin could take any action in the matter, it being necessary that further conferences be held by the National and State Administrations in view of recent developments.

Great interest was attached to the presence in New York Monday of Joseph P. Tumulty, Secretary to President Wilson. The arrival of the President's secretary in town naturally gave rise to the report that his visit was occasioned by the movement to close the theatres. Mr. Tumulty, however, denied that he was in New York to take any active interest in the matter further than to arrange for the representatives of the theatrical managers to meet National Fuel Administrator Garfield.

Ligon Johnson, counsel of the United Managers' Protective Association, of which Marc Klaw is the head, left for Washington on Sunday to present the legitimate managers' arguments against the proposed three days' closing order. Mr. Johnson, it was stated at his office, would not return to New York before Wednesday.

Theatrical managers of New York City of high and low degree painted a decidedly gloomy picture of what might happen if the National Fuel Administration should put the three-day closing order into effect. It seemed to be the consensus of opinion that such an order would spell complete disaster for show business in the big city and cause a great financial loss to the government as well.

Men with large interests in New York theatricals were decidedly pessimistic when discussing the situation. All seemed to be in accord that a three-day closing order would not alone ruin the amusement business of the country, causing the bankruptcy of managers, actors, stage hands and all directly or indirectly depending for their livelihood on it, but would cause a big loss to the Government in the matter of war taxes. This loss, it was explained, would be far in excess of anything that might be gained by the saving of fuel.

OUTDOOR MEN TO ESTABLISH N. Y. BRANCH

SHOWMEN'S LEAGUE EXPANDING

The Showmen's League of America, the organization of outdoor amusement purveyors whose activities have heretofore been confined to the Middle West, with headquarters in Chicago, are to establish a local branch in New York City. A get-together conference was held with this end in view Saturday evening, Jan. 12, at Edward Hayes' restaurant, a Sixth avenue resort much frequented by outdoor showmen when in the metropolis.

Upwards of one hundred showmen active in the fields of carnival, circus, fairs, wild west shows, etc., were in attendance, a beefsteak dinner preceding the meeting being the magnet which attracted many who might have otherwise not been on hand. During and after the dinner, speeches, outlining the purposes of the organization and the reasons why a New York chapter should be established, were made.

The speakers were enthusiastically received and shortly after the festivities got under way it was apparent that the assembled showmen were out to accomplish things of a definite nature. The manifold advantages of membership in the Showmen's League were outlined by Guy Weadick, Victor Levitt and other prominent outdoor men.

Then the big event of the evening occurred. E. F. Carruthers, who had journeyed all the way from Chicago, braving a blizzard and record-breaking cold wave for the purpose of being present at the meeting, announced that he would start the ball rolling with a fifty dollar money contribution.

Hardly had Mr. Carruthers spoken when another fifty dollar contribution was offered by a donor who preferred to have his name unmentioned. Before ten minutes had passed upwards of twelve hundred dollars had been subscribed.

No officers were elected at the meeting held Saturday night, it being explained that the evening was to be spent in a social, rather than a business manner. Arrangements were made, however, by Mr. Carruthers, who was for a long time in charge of the outdoor bookings of the Western Vaudeville Association, to secure a charter for the New York chapter of the League from the parent body in Chicago as soon as the local organization can be whipped into shape.

Among the things planned by the New York branch of the Showmen's League of America are: A clubhouse where outdoor men can meet when in the big city, a hospital fund, a sick benefit auxiliary and many other adjuncts of a similar benevolent and fraternal nature.

Another meeting is scheduled for Saturday evening, Jan. 19, at Hayes' place on Sixth avenue, New York. A constitution will be adopted and temporary officers elected at this meeting, according to plans now formulating. The initiation fee for the New York branch, it is said, will be placed at ten dollars, with the monthly dues to be apportioned later.

It is expected that the Eastern chapter of the Showmen's League will quickly assume an important place among the theatrical associations of New York City, once it gets into its stride, as the men behind it are all experienced showmen and possess the spirit and organization ability to put the new association over in a big way.

"BEAUTY SHOP" CLOSED

Herman H. Moss closed "The Beauty Shop" last week at Newport News, bringing the company back to New York Wednesday. Inability to make transportation arrangements that would allow the company to travel without standing up all night in ordinary coaches, was the cause, three weeks of good bookings having been canceled. There is a possibility that it will go out over the army camp route.

ARMY CAMPS OFFER 75-25

Although nothing could be learned from those in charge of the work as to what terms are being offered to managers to play the army cantonment route, it was discovered last week that the split being laid before producers is 75—25, with an occasional 80—20.

This, it is known, is not to the liking of some producers, who believe that a guarantee of some sort should be made to them in view of the fact that several shows which have started over the route have declared there was no money to be made and quit. They feel, they say, that they should be guaranteed their expenses and, if so, are willing to make a very reasonable split on the profits through a sense of patriotism.

WRITES "A PRESS AGENT'S DREAM"

Doctor Victor Wilson, publicity promoter of the Strand Theatre, has written the play that will be used at the next Friars' Frolic and given it the title of "The Press Agent's Dream."

The piece, which is in one act, depicts a Utopian mimeograph operator who is praised and thanked by the stars of his attraction for the great amount of space he has "stolen" for them, is believed by all editors to be the most truthful man on earth and, last but not least, is given a big fat raise by his employer. Needless to say, the work is not based on any facts that were obtainable from the lives of Broadway publicity promoters.

SPANIARDS DON'T LIKE AMERICANS

Evidence that the members of "The Land of Joy" company, playing at the Park Theatre, don't like Americans, was discovered last week when copies of a Spanish publication, containing an attack on Americans, were found in the seats of the theatre. In the article, it was stated that Americans do not know how to run their theatres, allowing stage hands and others to sleep in the dressing rooms and, as a general rule, permitting them to be dirty and unsanitary at all times. The article was in Spanish and intended only for the Spanish patrons of the theatre, apparently.

"PRINCESS PAT" TO PLAY CAMPS

The company of "Princess Pat" that is out playing throughout the South is to begin a tour of the army camps Jan. 28 at Chillicothe, Ohio, where Camp Sherman is located. It will play that stand four days, and then go to Louisville, and, if business is satisfactory, continue over the entire route, which will carry it almost to the close of the season. If this plan works out it will thus protect considerable territory, in which the production has never been seen and where it can be presented next season.

MOROSCO GETS HATTON PLAY

Oliver Morosco has secured from William A. Brady the production rights to "The Indestructible Wife," Fred and Fannie Hatton's play in which Grace George recently appeared in the leading role. Most of the other members of the original cast will remain. Mr. Morosco intends to bring the play to New York at a near future date.

COLD STOPPED EDDIE ROSS

PETERSBURGH, Va., Jan. 14.—The lack of coal was so severe here lately that several companies playing the Academy of Music found it hard to keep warm. Eddie Ross, with a minstrel company, got along alright until it came time for him to play his banjo, when he had to quit, as his fingers were stiff.

HOUSES ARE SWITCHED

CHARLOTTE, Va., Jan. 12.—Several shows which have come here have complained because, while their contracts read they were to play the Academy, they have been switched to the Auditorium, which is not as attractive a house as the other one.

BILLY CLIFTON IS SIGNED

Billy Clifton has been signed for the rejuvenated company of "The Rainbow Girl," now in rehearsal, and which is expected to be ready to take to the road again shortly.

GOVERNMENT PLEDGES MORE BAGGAGE CARS FOR SHOWS

Letter from Washington to Marc Klaw Contains Ray of Hope, Although Conditions Continue to Grow Worse in All Sections

Although transportation conditions are actually no better than they were last week, being in many cases worse, managers early this week saw some hope for the near future in a communication received by Marc Klaw from the offices of Director General McAdoo, in which assurances were given that, as soon as the coal situation is bettered, baggage cars would be at the use of theatrical companies, as before.

Mr. Klaw, worried by the fact that shows were closing daily on account of the scarcity of baggage and transportation cars, wrote to the administration, asking just what was intended for road shows. In his letter he pointed out that, if conditions were not bettered, there would be no use preparing shows for the road and asked for an understanding.

His letter was answered by Edward Chambers, who pointed out that the only cars which were discontinued were private cars of no general use except to a few individuals, and that no great distress would result from their being refused transportation. His letter follows:

"Your letter to Mr. McAdoo has been referred to me. It is not the intention to discontinue the use of baggage cars where they are needed by reason of the amount of baggage carried by theatrical companies.

"Tariffs which have been cancelled are those which permit the movement of small bodies of persons in passenger cars.

"Under the circumstances, I do not think that there is any present danger of discommoding the legitimate business."

Conditions during the past week, however, have never been worse in the history of the business. The situation was so bad that hardly a show could go out of town last week. In the section around St. Louis and Chicago hardly a train moved out or in.

The railroad agents offer no hope for the immediate future. The companies are practically helpless in dealing with conditions. At the New York Central offices it was stated that no relief could be looked forward to until the coal situation had been cleared up. Mr. Lindsay, in charge of theatrical transportation of the Lehigh Valley, stated that, in his opinion, within another year there would be no baggage cars at all.

Sam Scribner, of the Columbia Burlesque Company, has probably foreseen that event, as he has issued orders for every member of the different companies to carry their own costumes.

The shortage of cars can be readily seen by the fact that last week the Hammerstein Opera Company, wishing to move some scenery, engaged two cars from the Jersey Central Railroad. Just before they were loaded the Government appropriated the cars to transport troops to Spartansburg.

Circus companies were also hit during the week, for it was announced by the Pennsylvania that no contracts will be signed to haul their outfits. Several of the southern roads also intimate that they will take similar steps.

Although circus men have gone to Washington to attempt to find some way out of the difficulty, there is little hope felt that things will be better in the Summer. Only one circus has made any plans for the coming season, and that is the Motorized Circus, which travels entirely by motor, being backed by the Willys-Overland Company.

Jess Willard's show, Barnum and Bailey and Ringling Brothers are in winter quarters in Chicago, unable to decide what to do. Their situation is made more difficult by the fact that their running expenses continue, the animals all requiring a great amount of food, which is in itself scarce.

"The Beauty Shop" was forced to close because it could not get transportation. At Dunham, N. C., the company manager was told that if he wanted to get to Newburne, a five-hour jump, in time for the matinee next day, he would have to take a train that left at 2.15 A. M. Dissatisfied, but with no alternative in sight, the manager agreed, after being promised that there would be a sleeping car for the company.

When the hour for the train came, however, there were no sleepers, and the company had to crowd into an ordinary coach, with negroes and others, as it was not even possible to obtain a private car, although efforts were made to do so. Many of the members of the company had to stand up most of the way to Newburne, which required nine hours instead of the usual five to make.

After closing at Newport News, the company was promised a private car to New York, but got none, and again had to ride with negroes to Washington, from where the members came to New York in day coaches. The same show cancelled Orangetown because it could not make the jump from Savannah.

"Experience," coming into Manhattan Opera House this week, took eight hours in getting from Allentown, Pa., to Atlantic City, a run that would ordinarily take two hours.

"The Innocent Maids," in making the jump from Buffalo to Hamilton, a three-hour jump, did not get in until Tuesday morning.

"The Very Idea" missed the Monday night show in Chicago, the company not reaching the city until 9.35.

"Very Good Eddie," playing in the Southwest, has had to cut most of its scenery, owing to the fact that it is being carried in refrigerator cars that have no end doors. It has to be cut to get in and out of the side doors.

"The Princess Pat" company, jumping from Parkerstown to Washington, had to stay up all night because it could get no sleepers.

The Atlantic Coast Railroad Company, through T. C. White, general passenger agent, last week added the following notice to all companies when sending them the schedule for their jumps:

"These rates and arrangements are not guaranteed, and are subject to change without notice, and are also subordinate to the handling of United States troops. No notification of changes will be given."

SUES CARROUSEL MAKERS

Through James A. Timony, his attorney, William H. Davis, owner of "The World at Home," and other carnival attractions, has started suit against Armitage and Guinn, carrousel manufacturers, for the amount of $800. The action is brought on the fact that the defendants failed to deliver to him a carrousel in time for the opening of a fair last Summer. He stated that he had paid the defendant $800 on account of the cost of the machine, but that it was never delivered.

BURNSIDE MAY GET HIP

Reports regarding a change in the management of the Hippodrome next season were rife during the last week, the names of Morris Gest having been mentioned as well as that of Charles Burnside, who has put on the productions in the big house ever since Charles Dillingham took it over. With the Century on his hands, it seems hardly likely that Gest would want the house, even though he has the backing of Otto Kahn, until he sees what he can do at the Central Park West holding.

PATERSON TO CHECK CABARETS

PATERSON, N. J., Jan. 14.—At a meeting of the Board of Aldermen last week, Harry J. Breen introduced an ordinance intended to regulate cabarets. Provision was made for the elimination of objectional features frequently complained of to the authorities.

Under the ordinance, before any cabaret entertainment can be presented in any place where liquor is sold, a permit for the conduct of such form of entertainment must first be secured from the aldermen. It further provides that all such performers must entertain upon a platform and must not mingle with the patrons. A penalty of $50 for each and every violation of any of the provisions of the new ordinance is provided.

It seems that the cabarets are now running without a license, the girls going amongst patrons and not working from a stage or platform. Furthermore, the chairs are not screwed to the floor, nor are there any fire appliances in these places. The theatres are all paying big licenses, and the city authorities have decided that it is time to take steps to regulate cabarets, so that they will be run in a proper manner and, at the same time, the city will derive a benefit by charging a fee to all places selling drinks and running shows.

The ordinance was referred to the committee and will be reported back for action at the next regular meeting of the board, January 21.

MAY ANGLICIZE HUN OPERAS

Statements that German operas, in English, are not an impossibility at the Metropolitan Opera House before the season ends, were made last week by persons connected with the management.

This condition may be brought about, it was stated, by the fact that considerable dissatisfaction has sprung up among the patrons of the house over the fact that no German music is being presented. They have pointed out, it was stated, that nothing can entirely replace the Wagner cycle on a season's program and any failure to produce the works in some way or other, leaves a hole that cannot be filled.

With this viewpoint placed before them, the officials of the company have taken into consideration the fact that the principal objection to German works was because the German language was used, but that little or no complaint was made against the music. Therefore, by presenting the works in English, the chief point of objection would be removed.

"VERY GOOD EDDIE" OVERHAULED

The No. 1 company of "Very Good Eddie," which was playing at the Majestic, Brooklyn, last week, was given an overhauling by Stage Manager Al Spink, with the result that a considerable saving in salaries was effected. Helen Raymond, who has been drawing $175; Georgie Mack, who has been drawing $200, and Denman Malley, who has been collecting $185 weekly, were replaced with less expensive people. Three women who were employed as hookers for the chorus and were drawing $25 weekly for connecting hooks with eyes, were also eliminated.

HILLIARD SAILS SOUTH

Mr. and Mrs. Robert Hilliard left Tuesday for Havana, accompanied by John J. McGraw. They will remain several weeks in Cuba, and will stop a while at Palm Beach on the way back. As soon as Mr. Hilliard returns he will begin rehearsals on a new play by William Hurlbut.

RAISE $5,000 AT BENEFIT

CHICAGO, Jan. 14.—Members of the W. V. M. A. and the U. B. O. presented at the Olympic Theatre last night a monster initial show entitled "A Day in Dixie," the receipts of which were turned over to various war societies. The show was a big success and over $5,000 was raised. Among those who took part were Eddie Marsh, George Van, Charles Freemon, Harry Spingold, Lew Goldberg, Dave Beehler, Bill Jacobs, Jess Freemon, John Billsburg and George Mence.

Fifty other people prominent in Chicago theatricals made up the chorus.

SHOW DISTRICT WILL HAVE OWN TAX DEPUTIES

TO GIVE ALL INFORMATION

In order to facilitate the making of income tax returns for members of the theatrical profession, Mark Eisner, collector of Internal Revenue, has announced that he will install, in any place requested, a booth where questions will be answered and advice will be given free to all applicants.

The men in charge will be known as Deputy Informers, the name signifying merely that they will inform all applicants as to the details of the income tax. Many persons have not the time to go direct to the offices, especially those working in theatres, and it is for their benefit that these men have been appointed.

Over fifty of them were stationed Monday in various parts of the city, in hotels, department stores, cafes, and other places frequented by the general public. None of these already stationed, however, is in easy reach of the theatrical district, and as Mr. Eisner was unfamiliar himself with the places where the need was greatest, he made the offer to install the men wherever requested. It is probable that by the end of the week there will be one in the N. V. A., the Lambs', Friars' and other clubs, as well as in the United Booking Offices and the large agencies.

The income tax questions are of particular interest to the show people, as they are paid higher salaries than any other profession and therefore come under the tax.

The tax will affect all unmarried men who earned over $1,000 a year, and all married men who earned over $2,000, during 1916. Out of this they must pay two per cent to the government. Steps will be taken to round up all those who fail to submit reports. Employers are all required to send in statements of the salaries paid their staffs, so that there is little chance of anyone escaping the payments.

At present the deputies nearest the show district are located at the American Radiator Company, Forty-second Street and Sixth Avenue, Grand Central Station, and Healy's on East Forty-second Street. Anyone desiring information can apply at one of these points and receive all the details of the tax.

HITCHCOCK SHOW IN TROUBLE

According to a story which was circulated along Broadway this week, the Hitchcock and Goetz revue "Words and Music," which closed at the Hudson Theatre on Saturday night, may go to the store house instead of to Cleveland as originally planned.

The piece, which did a light business during the early part of its engagement, picked up greatly during the past two weeks, and with Billy Van and Richard Carle playing the leading comedy roles improved so much that bookings in Cleveland next week with Chicago to follow were obtained.

In a roundabout way Carle heard last week that it was the plan of the producers to replace him with Walter Catlett after the Chicago opening, and he thereupon tendered his resignation. Billy Van, who is under contract to Klaw and Erlanger and who had been loaned to Hitchcock and Goetz, then decided that, as he would be obliged to join "The Rainbow Girl" in three weeks, the Western trip would hardly be worth while.

Without the services of the two comedians, it is said that Klaw and Erlanger are seriously considering canceling the route.

AL JOLSON IS SUED

Al Jolson, as director of the Vaudeville Comedy Club, has been held liable for the amount of $800 which is due to Henry I. Kelly Sons for supplies purchased from them some time ago.

VAUDEVILLE

INTERMISSIONS CUT BY KEITH TO SAVE COAL

ALBEE ORDERS STEP

Intermissions in all the Keath Theatres in New York were eliminated Monday night by order of E. F. Albee, the purpose being to show the Fuel Commission that the Keith theatres are willing to do everything possible to save coal, even if the saving is brought about through great hardship.

The shows will continue the same length except that they will be continuous instead of being broken in the middle by a five or ten minute intermission. This will bring the show to an end that much earlier.

J. J. Maloney, manager of the New York Keith houses, admitted that practically no coal could be saved by this step. "At a rough estimate," he said, "I figure we will save about one hod in four years. The step was taken merely to show our good will and co-operative desires.

"In the intermissions the doors are opened, and the theatre gets a chance to get chilled by the passage of people in and out. The elimination of intermissions will of course obviate this."

Mr. Maloney admitted, however, that the fires are always banked at eight o'clock anyway, the heat generated before that time being sufficient to keep the theatre comfortable until closing time.

The other circuits do not intend to follow the Keith example, they stated.

BILLS UNDERGO CHANGES

The congestion of railroad traffic has vaudeville performers still guessing and, although the situation in the East is not so bad, things in the West are reported as being in very bad shape due to terrific storms, the inefficiency of the railroads to handle passenger and food traffic and the very low temperature.

Around New York, however, things were in pretty good shape last Monday. At B. F. Keith's Royal Theatre Alice Hanson did not appear in time with her baggage and Hermine Shone and Company replaced her.

At the Fifth Avenue Theatre, Palfry, Hall and Barton could not make the matinee performance on account of lack of baggage and Mme. Diaz Monkeys substituted.

Lohse and Sterling were out of the bill at the Palace Theatre last Sunday and were replaced by Frico, a xylophonist, who has been appearing for the past year on the Orpheum Circuit.

The Five Idianis were out of the bill at the Colonial Theatre last Monday on account of the illness of two of the members of the company. The three Kanes took their places.

"In the Nick of Time," a musical tab playing at the City Theatre, was withdrawn after the Monday matinee. Alfred and Pearl replaced the act at the night show, no one appearing in place of the tabloid at the suppor show.

WYLIE SUES FARRON

Raymond Wylie last week sued Frank J. Farron for $175 on the ground that he had paid a bill at the Palace Hotel amounting to $350, half of which was contracted by Farron. After hearing all the facts in the case, Justice Panken gave Wylie a judgment for $78.

GOTTLIEB IS BACK

George Gottlieb, booking manager of the New York Palace and a string of the Orpheum Circuit houses through the West, returned last Monday from Atlantic City where he spent a few days' vacation.

MAY BOOK CENTURY CONCERT

Negotiations were rumored to be going on the early part of this week between Elliot, Comstock and Gest and the Messrs. Shubert as to the future policy of the Sunday night concerts at the Century Theatre. Heretofore, the Sunday concerts at the Century were under the direction of Dillingham and Ziegfeld, and the talent appearing there on Sunday nights was drawn from the Ziegfeld and Dillingham shows and the show running in the Century. Now, that the theatre has been transferred to new interests and the fact that the new interests are dramatic producers, has brought about the question of the policy of the Sunday night attraction.

The Sunday night shows given heretofore at the Century have been real opposition to those given by the Shuberts at the Winter Garden. If the reported deal between the Shuberts and the new managers of the Century goes through it is possible that the extra shows given Sunday nights at the Winter Garden will be the same shows as given at the Century, the acts playing two shows that night.

MONAHAN AT JEFFERSON

Patrick F. Monahan, who formerly was assistant manager at the Regent, is now connected with the Jefferson Theatre in the same capacity. He is assistant to Mr. Smith.

O'BRIEN'S MOTHER ILL

George O'Brien, of the Harry Weber offices, left New York last Friday to remain at the bedside of his mother in Syracuse where she is seriously ill. It is expected that he will return late this week.

BILLING IS SIMILAR

Although Frances Kennedy has been using the billing of "The Cheeriest Comedienne," she is appearing at the Palace Theatre this week, where Stella Mahew is using the billing of "The Cheery Comedienne."

KELLERMAN BOOKED FOR PALACE

Annette Kellermann and her spectacular musical revue will have a run at the Palace Theatre commencing early in February. The act is now playing at Poli's, Waterbury, Conn.

PAUL DURAND

booking manager of over one hundred vaudeville acts. His efforts as an aggressive representative of headline acts have rapidly brought him to the front. He makes good on every promise and assumes every responsibility of his office. He depends on his own individual efforts to obtain results and achieves them through his unusual ability. The courage of his own convictions has secured him an abundance of excellent vaudeville material.

ORPHEUM TO OPEN TWO NEW HOUSES

WILL BREAK UP LONG JUMPS

The Orpheum Circuit announces that it will shortly open two new houses in the Northwest to break the jump from Calgary to Vancouver. At present, there is a short lay-off between these two houses on account of the distance of travel and lack of transportation facilities.

The two new theatres are located in Spokane and Tacoma. The Auditorium Theatre, in Spokane, will be the first one opened, playing a road show of the Orpheum type for the first three days of the week. The show will then shift, over night, to the Tacoma Theatre, Tacoma, where it will play the last three days before it journeys on to Vancouver.

The Spokane house will open on Feb. 2 and the Tacoma house will open Feb. 5.

The first show to play these theatres will present but five acts, headed by Gertrude Hoffman and Company. The present road shows appearing on the Orpheum Circuit will all play these houses, which will not be listed as "cut houses" and, if business warrants, the theatres will be kept open the entire season and summer, playing the Orpheum style of entertainment.

BILLING CAUSES DAMAGE SUIT

The Damascus Troupe, composed of Abrahama K. Hamad, Joseph Simon, George Simon, Joseph Guderman and John McCann, brought suit before Justice Panken in the Municipal Court last week against the Sheedy Vaudeville Agency and the Cinderella Producing Company, in which they asked $1,000 damages apiece on the ground that the defendants had displayed their photographs in front of the Grand Opera House, Brooklyn, several months ago when they did not appear at the house. Their action was brought under the right of privacy act.

The case, however, took a strange turn when Guderman, who was called to the stand, testified that he had not been with the troupe for one year, and had not authorized anyone to bring such an action in his behalf. Another one of the members was then put on the stand and denied, under examination, that he had ever stated that the act had been blacklisted. August Brier, however, who was appearing for Sheedy, summoned Meyer Goldman, an attorney, who took the stand and testified that the statement had been made in his presence and that the member of the act making it had given it as the reason why the act did not play the Grand when booked into it for a Sunday concert.

The case against the Cinderella Company was withdrawn, but the other will be continued today (Wednesday).

LOEW BOOKS WRESTLER

Sulo Havenpaa, the wrestler who won the championship in the contest held recently at the Lexington Theatre, has been routed over the Loew time, with three other wrestlers. He opens to-morrow at Loew's Palace. From there he goes over the Southern time. The act was booked, it is said, for its comedy elements, rather than for wrestling proper.

HAS TWO NEW ACTS

Bert La Mont has two new acts coming out in the next two weeks. One is called "The World in Harmony," and carries five people and two special sets. It is a novelty act, with music. The other, a musical comedy novelty, is called "Fun on the Beach," and was written by Larry Smith.

E. A. SHILLER HERE

E. A. Shiller, general manager of Loew's Southern circuit, was in New York last week conferring with Marcus Loew about the new houses which are planned for the South. Deals on three of these have not been closed yet and the openings of all four, which were announced for this week, are, therefore, indefinitely postponed. The theatres will be in Nashville, the Princess in that city having already been signed up, and in Richmond, Norfolk and Charleston.

MURPHY AND NOLAN RE-JOIN

After a separation of thirteen years, the team of Murphy and Nolan have reunited, making their twenty-seven years of partnership the oldest two-man Irish act in vaudeville. They open on U. B. O. time under the direction of Joe Paige Smith, presenting a new act.

BERG HAS NEW ACT

B. D. Berg has a new act in rehearsal entitled "The Calico Revue." The words and music were written by Joe Burrowes, who also designed the costumes. Eleven people will be in the cast.

NOVELTY ACT IS READY

Augustin Glassmire has just finished the production of a new novelty act entitled "The Song Smiths," which Lee Muckenfuss will handle. It was written by Robert Jordan. The act opens on January 23, and will go out over the U. B. O. time.

WOLFF PRESENTS NEW ACT

UNION HILL, N. J., Jan. 14.—E. W. Wolff presented "When a Man Marries," a musical farce, at the Lincoln Theatre, here last week. He is assisted in the act by Billy Davis, George Wagner, Nan Leonard, Clare Valentine and Lucile Templeton.

TITCOMB HAS NEW ACT

UNION HILL, N. J., Jan. 14.—La Belle Titcomb (Mrs. Nat Wills) presented her "Model de Luxe," directed by herself, at the Lincoln Theatre here last week. She is assisted by a company of nine.

VAUDEVILLIANS MARRY

Violet Adair and Hal Dyser, late of "From Quakertown to Broadway," were married last week in Philadelphia. They have retired from the vaudeville stage for the present, as Dyser intends writing some acts.

NEW TEAM IS FORMED

Walter Baldwin, Jr., who was recently with Frank Craven in "This Way Out," has formed a partnership with Geraldine Blair, and the two will open in about three weeks in a new act called "The Better Man," by Lynn Osborne.

CECIL LEAN RETURNS TO VAUDE.

ST. LOUIS, Mo., Jan. 14.—Cecil Lean and Cleo Mayfield marked their return to vaudeville to-day by appearing at the Orpheum Theatre, here. They are booked for the circuit.

JAMES A. REILLY IS DEAD

James A. Reilly, formerly well known as the star of "The Broommaker" Company, died at Philadelphia, Jan. 15. Mrs. R. A. Powell, of 207 North 13th Street, Philadelphia, has taken charge of the burial arrangements.

LEIGHTON HAS NEW NUT ACT

Bert E. Leighton and Lillian Whitehead are breaking in a new comedy nut act which they will bring to New York shortly.

MASLOVA GETS ROUTE

Vlasta Maslova has been routed over the Orpheum Circuit with her new act. She opens at Winnipeg Feb. 25.

VAUDEVILLE

VAUDEVILLE REVIEWS

(Continued from pages 8 and 27)

PALACE

McMahon, Diamond and Chaplow started the show by scoring a hit. Their new drop adds to the picture and the new wardrobe also helps the look of things in general. However, it was the scare-crow bit and the Russian ground dancing which were the big features and brought big results. As a ground dancer of this type, Maurice Diamond seems to be in a class alone.

Frances Kennedy, a new comer at this house, scored a very big hit in the second spot, with as fine a routine of songs as has been heard here in some time. Miss Kennedy is a comedienne who knows the value of every word of a lyric and every grimace of countenance. She stepped out and spoke a few words in rhyme as an introduction and then sang a slangy number with telling effect. Next, a mock ballad was rendered in a highly ludicrous manner that earned her extra applause. A scene of a female card player was treated in a comedy manner and won laughs. Next came a comedy song and then an Irish number built on the travesty lines pertaining to the Hawaiian craze. As an encore, after a short speech of appreciation, she sang a dandy song about a service flag. Miss Kennedy was a well deserved hit, showing gowns of beauty, personality in abundance and talent as a real entertainer.

James C. Morton, assisted by Marie Diamond, his son and daughter, offered a melange of pure comedy, in which Morton worked exceedingly hard and was doing the comedy for the turn, fed by the entire trio. The gags, dancing and pieces of business all went over in good style.

Robert Edeson, assisted by Dorothy Arthur and John Robb, offered a comedy crook sketch entitled "Pearls," which is not heavy entertainment, but finishes with a good punch. Some of the situations and lines are slightly reminiscent of other acts, but the cleverness of the cast overcomes these shortcomings.

Julian Eltinge, in his second week, used the same songs that he employed last week, and made some minor changes in wardrobe. Mr. Eltinge is still the big favorite of Palace patrons, judging by his reception. The bathing number at the finish was further enhanced by a new black and white checked outfit and, in order to respond to the clamor of the audience he was compelled to make a short speech.

The Three Rubes (Bowers, Walters and Crocker) offered their well-known routine of rube dance steps, intricate ground tumbling of the different kind, a musical interpolation and their routine of bang up work on the bar trapeze, finishing in one with another routine of dancing.

Stella Mahew, minus the services of Billy Taylor, is offering practically a new act, starting off with a line of chatter as it is spoken by a giddy girl who has drunk but one glass of champagne. Miss Mahew was dressed in a neat gold and blue gown with fitting headdress, and worked in full stage, with a chair upon which was pinned a service flag with but one star in the center to which she referred in verse by stating that her husband was now learning to fight at Plattsburg, while she thought he had received a full course of that at home. An Indian comedy number followed, and then came a negro song with a corking good lyric. A poem about a fighting rooster and then a war song put her in a position where she stopped the show.

Lew Dockstadter came after Miss Mahew's terrific hit and started off by criticizing the coal situation, the heatless and seatless cars and, in the character of a political boss, divulging, in a comedy manner, some of the side lights on the present administration. He then went into a routine of talk concerning Col. Roosevelt, President Wilson, Henry Ford and the present war. Dockstadter's delivery has everyone spellbound, and his manner of speech, with his easy flow of English, is a revelation.

La Bernicia and The Aesthetic Dancers are more fully reviewed under New Acts.

S. L. H.

COLONIAL

Eva Tanguay refused to bow off after singing five songs.

Her first number went over mildly, the second just passed. The third, a sailor song with a hornpipe dance, was enjoyed, and the fourth was the best in her repertoire. The closing number was sung in French, while the "Cyclonic" Eva sported a dress draped with allied flags.

Evidently the applause at this point was not up to Miss Tanguay's liking, for she refused to acknowledge it. Most of the spectators wanted one more glance at the headliner, and started to show their appreciation by hand-clapping, but lights were flashed for the next act.

Then came Nat Nazarro and company in one of the best offerings in vaudeville. Little James Nazarro is a marvel at the art of entertaining. His every move was perfect. The orchestra had three bars left over when he finished his dance. But he proved his showmanship at this point and went off smiling. As a 'cellist he is good, and his acrobatics are as near perfection as possible. At the finish of the act he recited a war ballad topped off with a few notes that contained much quality. This chap's tutor knew his business, as the young man is class personified.

Renne Florigny opened the show. She rendered three piano solos, each one prefaced by a short address in French. Miss Florigny is a capable performer at the piano, as she proved when she played "The Sextette from Lucia" with the left hand. The introductions should be eliminated.

Emmett J. Welch and a company of eight offered an old-time minstrel act, in which Welch acts as interlocutor. He is the only one in white face. The usual semi-circle formation, where singers and dancers are called to the footlights to deliver their wares, was used. Some of the gags are old, and the singing is not up to the standard. The dancing boys and Welch's closing song were about the only things worth while. The act needs speed.

Leon Kimberly and Rena Arnold saved the show with one of the prettiest interludes of the season. Miss Arnold, a semi-nut comedienne with the right idea of putting across material, scored an individual hit, while Kimberly, a good looking fellow, feeds her in such a manner that not one line went astray.

Kimberly, as an aviator, trespasses upon the garden planted by Miss Arnold, who is doing her bit. Conversation follows that reveals he is in love with her. All through this, the pair keep up a rapid routine of gags and business that are brilliant and timely. Kimberly sings two songs, proving that he has a voice of rich quality.

The second portion brings to view a parlor "drop" in one, where the love-making is continued. Another song by both follows, and at the finish she is embraced in his arms, going off stage amidst applause that came from every part of the house. They stopped the show.

"The Bonfires of Old Empires" interests many. The story, with the aid of the picture sheet and the excellent acting of the company, was the signal for a big hand. George Webb, as Michael Stanhoff, was suffering from a heavy cold.

Morton and Clare scored the laughing hit of the bill. They are black-face comedians with much ability. The act is more fully reviewed under New Acts.

Eva Tanguay followed and sang five songs.

Nat Nazarro and company rang up a huge hit and closed the vaudeville portion of the bill. An announcement was flashed on the picture sheet, stating that there would be no intermission until further notice. This is intended to conserve fuel.

J. D.

RIVERSIDE

The Eddy Duo, with some exceptionally well executed stunts on the tight wire, opened the bill and were well received.

George Fox, and Zella Ingraham in a piano and singing act followed, and did so well that they could easily have held a place much farther down on the bill. They render a repertoire of well selected popular numbers, several of which are woven into a clever medley and the act finishes with a novel Hawaiian number. Their offering will be further reviewed under New Acts.

The Le Roy, Talma and Bosco mystery act contains so many clever tricks, all of which are performed with such speed and accuracy as to be well nigh bewildering. At the Monday afternoon performance, not a slip in their long routine occurred and in consequence the act scored a decided success. The disappearing bird cage with the little songster inside performed twice, once directly over the heads of those seated in the first rows is one of the best bits of magic seen in many months.

Frank Carter has strengthened his act greatly since he played the Palace by the introduction of some new song numbers. All of these he puts over in good shape, and they helped greatly in building his offering up to its present standard.

If Robert Garland had added one or two more minutes of dialogue to his sketch, "The One Way Out," which Robert T. Haines and company are presenting, he would have had a classic.

Excellently staged and acted by Mr. Haines and his company, it seems to lack something at the finish to carry it on to the big climax which appears to be rapidly approaching, but never really arrives. The playlet deals with the war subject treated from a different angle than the usual sketch of this nature. Winthrop Hastings, of the Royal Flying Corps, played by Mr. Haines, has left at home a young and beautiful wife. At the rise of the curtain Harry Belding of the war office is trying to persuade her to take a trip to Monte Carlo with him. She refuses and pleads that it would be unfair to her husband, and tells that she has a premonition that he had been killed or wounded. Belding laughs at her fears, and she finally consents to go with him. At this moment a chair in the rear of the room moves, and from it arises her husband. He makes no scene, neither does he denounce them, but quietly but forcefully tells them of the terrible hardships at the front, and says that if the armies are to win, it can only be if they have the loyal love of those they have left behind. At the conclusion of the speech he returns to the chair. The bell rings, and a telegram is delivered to the wife. In it it tells of Hastings' death the night before. They rush to the chair, whirl it around but it is empty, and the fact that Hastings in the flesh has not been there at all crashes in upon them.

Beatrice Herford followed with her clever characterizations, all of which were well received.

Thomas Swift and Marie Kelly have in "Offer $3,000," a new vaudeville sketch, the only poor part of which is the title. It could as well have been named the "Author," as it deals with the humorous and finally successful attempt of a young writer to get a talented young vaudeville performer to appear in one of his sketches. It will be further reviewed under New Acts.

Mollie King, the motion picture actress, by no means new to the vaudeville stage, offered an act which would have succeeded well, even if she had no screen reputation. It will also be reviewed under New Acts.

James Dutton and company in an excellently put on equestrienne act, closed, and held the audience in well. W. V.

FIFTH AVENUE

Paul, Levan and Dobbs, three men, proved a strong opening number of the bill for the first half of the week and, at the Monday matinee, walked away with a good sized hit. These boys do a knockabout, tumbling and acrobatic act, made up of a good routine of tricks. It is snap and go from the start, as they are always doing something. They are quick workers and clever performers. The tallest of the three works in black-face, and does some remarkable tumbles and falls, doing all the comedy. His two partners, in white also, do clever stunts, one of them doing three front twisting somersaults, from the stage, that brought him a round of hearty applause.

The two Sisters Mellette have a sister act a little away from the beaten track. They start with a song, in which they explain that they are chorus girls, and then they show what the average chorus girl has to do at every performance. They make four changes of costume, give four dances and sing two songs. They are not very strong on the singing end, but they are capital dancers, have pleasing personalities and dress the act expensively, but in good taste. They work in two in front of special velvet curtains. They were well received.

"Swat the Spy," presented by Val Harris and Jack Manion, was a laugh-getter. The skit tells of a country sheriff who is out to catch German spies, and is on the track of one described to him over the telephone. The old man's nephew appears, and he so closely fits the description that the young man has a little difficulty in proving who he is. The skit has bright comedy lines, which are well delivered. At the close they introduce three songs and go off to a good hand. They work in one with a special drop showing the interior of a country sheriff's office.

Edwin Arden and company of three present a capital dramatic war sketch, entitled "The Trap," which scored heavily. (See New Acts.)

Mabel Burke, with an animated song, came in for an encore.

The audience does not quite "get" the Kilkenny Four on their entrance, but it is not long before their Irish witticisms hit the mark. Three men and a woman constitute the act, and they represent an ex-hodcarrier, now an alderman, his wife, and their two young bloods of sons. The act is mostly taken up with comedy talk, Irish quips and repartee. The old man is an excellent comedian, and the woman makes the best "Biddy" seen hereabouts for sometime. They sing three songs and, at the finish, "play" four brass instruments of the "kazoo" principle, giving an imitation of an Irish jazz band.

George Bancroft and Octavia Broske, in their act "Get Off My Carpet," scored the hit of the bill. It is a cleverly conceived idea, and is presented in a rather different style by these performers, each of whom has a natural sense of the ridiculous. Miss Broske renders three songs and her partner sings once, these numbers fitting in nicely with the patter. The serio-comic finish sends them off to rounds of applause and they could readily have taken several encores if they had desired.

Herman Timberg, in next to closing position, made a pronounced hit. He sang three songs, played a violin solo, did a soft-shoe dance, and danced while he played the violin. Timberg is a versatile performer, and a showman. He is a good Jewish comedian, knows how to put a song over, is a capital dancer, and as a violinist takes rank considerably better than the average.

The bill closed with Mme. Diaz's trained monkeys, a last minute booking, which proved to be one of the best troupes of "educated" simians ever seen in New York. The little monks went through a remarkable routine, and required little attention. The act is well put on, with a dark velvet curtain as a drop. E. W.

VAUDEVILLE

AMERICAN

The Tokey Japs, two men and a woman, had number one position on the first half bill, and at the Monday night show received well merited approval for their work.

Hudson, Smith and Hudson, three women, presented an act made up of singing and dancing, and won their full share of favor. They sing well together, and two of the trio do some good dancing. One of the girls dresses as a man, first appearing in evening clothes and then in khaki uniform. Her partners make three changes, closing as Red Cross nurses. They do five songs, all of which suit them excellently, and as they were well rendered scored decided hits.

Lipton's monkeys appeared on full stage with a back drop representing the auditorium of a theatre. The orchestra, on an elevated platform, consists of seven of the monkeys, including a leader, bass drummer, trap drummer, cymbals player, fiddler, trombonist and horn player. The monks do a jazz band stunt, in which the two drummers, the cymbal player and the leader are prominent. The two drummers also keep remarkable time with the house orchestra coming in with drum beats at the proper time. While this is going on several monks do a variety of stunts on the stage.

Walter Donovan and Harry Murray, with their piano and song act, won their way to the encore class. They gave seven songs, including a patriotic number, two comedy songs, and the rest of the popular order, and put all of them over. They scored heavily.

Ten colored performers, eight men and two women, calling themselves the Down Home Ten, presented "Plantation Days." The title of the act describes their work, for they indulge in old-time darkey pastimes, in which the banjo, songs and dances are given. As a finish the men do a jazz band stunt, which brings hearty applause.

Nick Verga, the "Newsboy Caruso," was on first after the intermission, and scored the hit of the bill. Verga sings well, and puts his patter over with telling effect, getting many laughs. He sang four songs, and for an encore rendered a patriotic number with a violinist accompanist in one of the boxes. The audience then wanted more, but Verga asked to be excused because of a cold.

"Money or Your Life" is the title of a cleverly written burlesque melodramatic sketch of three characters played by a man and a woman. The skit tells the story of a woman just returned from the theatre who, after dismissing her butler, sits to read a sketch written by a friend. The action then shows this sketch. A masked burglar enters and demands money of the woman, which she refuses to give on the plea that her husband has saved it to pay his tailor. The burglar threatens to shoot, and the woman hands him a pistol, which she takes from her desk drawer. Through photographs on the mantel they finally discover that he is her brother-in-law, and he departs. The butler then enters and asks for something to read, because he can not sleep, and she hands him the sketch.

The lines are written in bright, burlesque style, and they furnish laughs from start to finish. The man doubles the butler and burglar, and both he and the woman do capital work.

Harry Delf starts in with a song and goes into a dance. Then follows his interesting bit on photographs in the family album. A toast, two more songs and two dances follow, all of which won favor. Delf has a pleasing personality, is a clever entertainer and a capital dancer. He opens in one, goes to two and closes in one.

The Three Dietriz Brothers, in their athletic act, closed the bill and won applause for their feats of strength.

E. W.

CITY

Frank Wilson opened the show with a novelty cycling act. He has some new tricks, and does them in a new way. His last stunt, that of performing tricks on a bicycle without touching the wheel with his hands, is novel. He does several difficult feats such as making the front wheel rise off the ground and spin around without once touching the steering bar.

Mason and Cole, a boy and girl, followed him. They have a good act, and might easily hold down a better position than number two. They sing, tell stories and dance, and do them all well. The girl changes her costume and the last dress she wears is a novelty. By loosening a few buttons she transforms it from an afternoon dress into an evening gown. The man in the act has a fine voice, and uses it to good advantage in singing a high-class war ballad. The third position was filled by Clayton Macklyn and company, in a one-act sketch. The story is about a dramatist who is in love with his friend's wife and wants her to elope with him. While they are together in the dramatist's apartments the husband calls, and the wife, in trying to hide, drops her handkerchief. The husband and his friend talk, and the dramatist tells him about his loving another man's wife. The husband discovers the handkerchief and wants to kill the dramatist, when the wife enters and explains everything, by telling them about a bet they made last year and that the dramatist wins, the husband having done just as the dramatist said he would. The wife then sends her husband out of the room on a pretext and, telling the dramatist that she really loves her husband, bids him good-bye, and all ends well. The act is strong enough to do without the last line about "Give it to the Red Cross, they'll give it to the boys Over There." When an act is strong enough to stand on its own feet there is no need of waving Old Glory.

A Universal News weekly split the bill in this place. Gasper and Sinclair, two girls, followed. They have a good act and their idea of the costumes for the opening number is good. Miss Sinclair, the red-head, handles the comedy of the turn, while Miss Gasper sings the big numbers. The song by Miss Sinclair about her red hair is good and got many laughs. The Macy bit of business is funny and helped out somewhat. The girls have personality, talent and a good act, and scored a good sized hit. Arturo Bernardi, a quick change artist, followed them, and gave a one-act comedy in which he played the seven characters. His work is very good, and he had the audience wondering how he did it. When seen by this reviewer, he had cut out a large part of his turn. What he omitted was the part in which he shows the audience how he makes his changes and his impressions of great musicians.

Mack and Vincent, a man and woman, were in the sixth position. The man opens with some talk about his partner and their salaries. She then walks on and a line of talk follows in which the man does most of the talking, telling several good stories in a pleasant and delightful manner. His work is quiet, and he does not have to force his comedy. The number about "that is the kind of a baby for me" is a real novelty and, as sung by him, scored. The woman also has a good novelty number. The little bit of a dance at the end of the turn helped out, but wasn't needed, as the act can score on singing and comedy alone.

The show was closed by Hawthorn and Anthony, an Italian and a straight. They have a clever line of talk about an accident and the resulting suit, in which the straight tries to find out all about the accident. The Italian does not understand him and the result is a comedy bit that is real funny. The Italian should be a bit more careful of his accent. "Hell's Crater," a Universal picture, closed.

S. K.

JEFFERSON

The show was opened by Piquo and company, a comedy acrobat, and a young man who helps out by singing a number in the beginning. Piquo works fast, and has many good tricks.

The Dunn Sisters, two girls, who sing and dance exceptionally well, were on in number two position. They scored a big hit in the difficult position they held.

The third act on the bill was Rawles and Van Kaufman, a man and woman who have a very good comedy turn. Their skit is centered about a negro who is looking for work and the woman who is giving it to him. She tells him what he'll have to do in the new job, and many funny lines are exchanged between the two. The act is full of good comedy, and is well handled.

The bill was split here by a Hearst-Pathé news reel.

Nora Kelly, in a high-class singing turn, followed the news reel. Miss Kelly has a good voice, lots of personality, and a good act, but she seemed somewhat uncertain on Monday. However, she scored and might have had an encore had things gone rightly. She is accompanied at the piano by a man whose name is not mentioned. He plays three numbers while she makes that many changes of costume.

Cervo, an accordeonist, followed her. He plays well, has lots of personality, and is a keen judge of his audience. He has a well arranged routine of selections, which include classical and ragtime numbers. He scored and had to respond to an encore, for which he played a medley of popular airs. He might have responded to another had there been time.

The sixth position was filled by "Miss Milliner," a musical tabloid with real material and a real specialty cast. The story is about a young couple who work in a millinery store, and who love each other. The boss of the store is in love with the girl, and is always raving about her being beautiful and young, and his pet line is, "Oh, how I love them young." The couple plan to get married, but the boss will not allow it. They plan, however, to put one over on him, and, dressing the salesgirls as customers, tell him that if he refuses, they will open up a modiste shop next door to him, and take the customers with them. He agrees and they then tell him how they put it over.

The turn is well written and the numbers have been thoroughly rehearsed. The chorus works well and, unlike most choruses, the girls in this one can sing and dance. The work of the comedian and the leading woman is excellent, and their numbers together were gems. The burlesque Apache dance was well done and their other dance numbers were nicely taken care of. The one playing the boss handles his big numbers with the girls capably and, on the whole, the act is among the best of musical tabloids.

Kelly and Pollock, a man and a woman, followed. They have talent and should get a better line of opening talk as there seemed to be no sense to the one they have. Their "tough" number is very good and earned them an encore, for which they burlesqued a boxing match announcement. If they got a brighter line of talk the act would rank with the best nut turns.

Theodore Hardeen, self-liberator, and brother of the famous Houdini, closed the show. He performed several feats of self-liberation that mystified the audience. He extricated himself from a strait-jacket that one of the soldiers in the audience carried. The soldier defied him to get out of it, and he did. He freed himself from the "Boston Bean" handcuffs, after one of the committee had failed to do so. His closing stunt, the milk can mystery, made the audience hold its breath. He scored the hit of the bill and earned it. He took four bows. The show was closed by "The Planter," a seven-reel motion picture featuring Tyrone Power.

S. K.

ROYAL.

After the usual Hearst-Pathé News reel, Hill and Sylvany, a boy and girl, who perform some clever stunts on unicycles, started the ball rolling. It took a long while for the audience to wake up, although the turn received a good hand at the finish.

In number two spot was Harry Clarke, who offered a line of talk and songs. He made his appearance appealing to the audience for applause. His is just another turn that uses a sugar and coal gag. The turn is rather slow, but got away to a fair hand.

Bonita and Lew Hearn in "Bits of Musical Comedy," followed. Bonita received a hand on her appearance, as did Hearn. The biggest laugh of the act was furnished by the song bit offered by Hearn, with the assistance of the orchestra. A big round of applause carried them off.

The next turn was Lester, the ventriloquist. The laughs were few and far between, but the line of talk is great and more should be gotten out of it. Applause greeted his drinking and smoking bit. The finish was also warmly received.

Hermine Shone and company, substituting for "Liberty Aflame," followed. The act depicts the growing up of Mary Ann. The different scenes portrayed are her birth, at school, graduation, engagement, marriage, honeymoon and motherhood. Two men, Poetry and Realty, explain the evolutions, with Poetry presenting the optimistic side of life's question, and Realty the pessimistic. A surprise was sprung on the audience when a real baby was introduced upon the stage. The act was well liked, and got away to a large reception.

Rockwell and Wood, billed as "Two Noble Nuts Navigating the Ocean of Nonsense," kept the audience in hysterics. The comedy is all furnished by Rockwell. The act is old, but one can enjoy seeing it over and over again. They were forced to take an encore.

Clark and Hamilton, billed as "England's Musical Comedy Stars," presenting "A Wayward Conceit," kept the Bronxites laughing throughout their turn. The man is exceptionally clever. Every movement, every word, is well done and put over in great form. It looks as though the turn is doomed to stay here for some long time to come. A great round of applause was furnished the team both at their entrance and when they made their final bow amid the snowstorm and snowballs.

The old favorites Pat Rooney and Marion Bent, in next to closing spot, were warmly received by the audience, although it is their second appearance at this house. Their dancing is always looked forward to by an audience. "The Queen of May" bit does not get much and might as well be left out. The act received a great hand. Rooney remarked when he sprung his "tax on the seats" gag that about eighty people are using it, but that he wrote it just the same.

In the closing spot were The Flemings, who offered artistic creations in alabaster. They present some very fine poses that are pleasing to the eye. They came on at 11.20, when most of the audience was on their way out, but lingered in the back of the house till the end of the turn, which is decidedly of a high order.

L. R. G.

GIVE MATINEE FOR FUND

A special performance of "General Post" will be given on Jan. 25 for the benefit of the Stage Women's War Relief. The matinee will not be open to the general public, seats being sold to theatrical people only. The theatre was donated by Charles Dillingham, all of the company also giving their services. Seats are now on sale at all the theatrical clubs. The proceeds will go to war relief of various kinds, notably the aid of destitute families of actors who are in the service.

VAUDEVILLE

SWIFT AND KELLY

Theatre—*Riverside.*
Style—*Sketch.*
Time—*Twenty-two minutes.*
Setting—*Special.*

Thomas Swift and Marie Kelly, have evidently taken a tip from some of the current dramatic successes and have in "Offer $3,000" prepared a little sketch within a sketch, which gives both ample opportunity to display their ability to the best advantage.

The sketch opens on the stage of a theatre, and Swift in search of some one who will hear his sketch finds Miss Kelly rehearsing with the orchestra. He tells her of the great opportunities the sketch offers and comments upon the failure of the acts that have appeared previously upon the bill to register the success they should have.

She tells him she will consider his play, and as the drop rises its action begins, he playing the part of a wise city chap in a small town and she a young girl about to leave to become a great actress on Broadway.

He tells her of the city's dangers and finally prevails upon her to return home. Feeling well satisfied with himself on account of his good deed, he feels for his watch and discovers that the innocent miss has relieved him of it as well as his diamond pin and $3,000 besides.

This ends the sketch after which they go back to their original characters for the finish. Both Miss Kelley and Mr. Swift have ability and make the most of the clever lines and situations with which the little sketch is filled.

W. V.

MOLLIE KING

Theatre—*Riverside.*
Style—*Singing.*
Time—*Fifteen minutes.*
Setting—*In one.*

Mollie King, the moving picture actress, gorgeously attired in modish gown, fur coat and handsome hat, made a stunning appearance upon her entrance through a purple velvet drop.

Assisted by a pianist, she first sings in a voice of far greater strength and smoothness than that possessed by most of the other picture actresses who have invaded vaudeville, a special number entitled "Why I Quit the Movies." This was followed by "A Brand New Way," and then a half dozen imitations of stage celebrities singing the reigning popular songs. The best were Ethel Barrymore rendering "I May Be Gone for a Long, Long Time," and George M. Cohan singing "Over There." An imitation of Brice and King was well done, as was a bit of Irene Castle dancing.

Miss King has appearance, personality and ability which will insure a vaudeville welcome for her at any time. W. V.

FOX AND INGRAHAM

Theatre—*Riverside.*
Style—*Singing.*
Time—*Twelve minutes.*
Setting—*In one.*

Zella Ingraham, a sister of the late Herbert Ingraham, the song writer, and George Fox have a singing offering in which Miss Ingraham's rich contralto voice and Mr. Fox's ability as a comedian are well presented.

With Miss Ingraham at the piano, they first sing a well arranged duet in which a number of song successes are woven together in a tuneful medley. Next Mr. Fox in comedy cap sings "The Military Home."

Miss Ingraham then sings a medley of the big song hits written by her late brother, after which with Mr. Fox playing her accompaniment she cleverly renders a novelty Hawaiian number.

On early at this theatre, the act met with much success. W. V.

NEW ACTS

(Continued on page 19)

LA BERNICIA AND CO.

Theatre—*Palace.*
Style—*Dancing.*
Time—*Seventeen minutes.*
Setting—*Special.*

La Bernicia and the Aesthetic Dancers offer a routine of five good dances in a special velvet cyclorama drop. La Bernicia is the solo dancer of the aggregation, and merely works in half of the last number with the company. The act is a pleasing display of slow dancing, and is mostly on the quiet order, with but one moment of liveliness, which is in La Bernicia's eccentric toe dance.

The first dance is one of those loosely dressed numbers entitled "Nymphs and Faun," in which the girls jump about the stage.

The second is a solo dance, started by a pretty pose on toes by La Bernicia.

Next comes an Egyptian dance on the style offered by the Morgan Dancers. In this the girls made a few mistakes and need more rehearsing. An eccentric toe dance followed, and then an Indian dance was interrupted long enough to allow La Bernicia to come in at the finish in a sort of a storm effect.

S. L. H.

EDWIN ARDEN AND CO.

Theatre—*Proctor's Fifth Avenue.*
Style—*Dramatic sketch.*
Time—*Twenty-three minutes.*
Setting—*In three. Boxed scene.*

"The Trap," Edwin Arden's new vaudeville vehicle, is a well written sketch with strong dramatic interest.

It tells a story of two spies, working in the interest of Germany, who endeavor to trap a supposed major of the U. S. A., who, they think, is carrying a secret message to the Secretary of War at Washington.

One of the spies poses as an invalid and tries to play upon the sympathy of a young woman whom he proposes to use as a tool to get the papers from the supposed major.

In the end the major and the girl prove to be in the U. S. Secret Service and the spies are caught in their own trap.

Arden made the Secret Service man a forceful character, acting with fine discretion. It is a character which could easily be overacted and, in the hands of a less capable actor, that would doubtless have been its fate.

The man playing the supposed invalid did capital work. He is an actor of marked ability. The other roles were acceptably well played. E. W.

MORTON AND CLARE

Theatre—*Colonial.*
Style—*Black-face comedians.*
Time—*Eighteen minutes.*
Setting—*In one.*

George Morton, formerly of Kramer and Morton, and Sidney Clare, whose last partner was Sammy Weston, have strung together a comedy offering that contains real humor. Both boys appear in black-face and have an act that will meet with approval anywhere.

The act is clean and wholesome. Each is a dancer of different style, Morton taking care of the hard shoe dances, while Clare uncovers eccentric stepping of the highest order. Songs are also delivered in splendid manner. The finish is good. One recognizes the other as one of his fellow townsmen from the old country. They then let go a chatter of "Yiddish," lasting several minutes.

Morton and Clare are in line to become headliners. All they require now is a few more good "Gags" and a "Yiddish Kozozky" to take them off. J. D.

FRED ARDATH AND CO.

Theatre—*Proctor's 125th Street.*
Time—*Fifteen minutes.*
Style—*Sketch.*
Setting—*Full stage; special act.*

Fred Ardath's sketch, "The Village Tinker," really offers nothing extraordinary. The company, besides Ardath, consists of three men and a girl.

Ardath, as a country rube, is working upon an aeroplane which, if successful, he intends offering to the Government. He is in love with one of the village maidens, but her father objects to his attentions to her.

Her father finally consents to Ardath marrying his daughter, however, if he can get his aeroplane to fly. Knowing that it is an impossibility, he evolves a scheme by which he can get the aeroplane to rise. He attaches a rope to the top of the machine, which, running through the roof of his shop, is attached to an old smokestack away from the house. By blowing the smokestack up, the weight of it falling will pull the aeroplane up. He lights the dynamite, but a "friend" cuts off most of the fuse, which results in Rube's being considerably damaged, as he cannot get away in time. At any rate, the aeroplane rises.

The comedy throughout the piece is very old-fashioned. The gag about "I, was one, the two Kellys were two, and Lem was three, now who was the fourth?" was written by Mark Twain, and published in all the joke books about 1908. If it must be kept in, let it be cut short instead of the long drawn out manner in which it is now presented.

L. R. G.

THE FOUR SLICKS

Theatre—*Proctor's 23d Street.*
Style—*Slapstick comedy.*
Time—*Fifteen minutes.*
Setting—*Special in three.*

Two men and two women make up the troupe presenting this act, which is difficult to describe, as they don't do anything in particular.

One man is an old farmer, the other a young rube in the old style red wig make-up. One girl is in city clothes, the other is an exaggerated farm type.

Their setting represents the exterior of a farm house. The comedy consists of drinking out of a scenic river and then spitting the water on the stage, calling the girls "Siberian hound" and "laughing hyena," etc. When one sings the others do slapstick by-play around the stage. Then they talk awhile, and finally all get into a song with a whistling chorus, finishing by a country dance.

There is nothing to recommend this act, as comedy and singing of this sort grew unpopular some years ago.

P. K.

MULLER AND POTTER

Theatre—*Harlem Opera House.*
Time—*Thirteen minutes.*
Style—*Songs and talk.*
Setting—*In one.*

Muller and Potter, two girls, open their act with a kaffeklatch, only in this instance it is tea. A lot of talk which is old and slow is put over. Of course, the talk is about sugar most of the time.

One girl then goes into a classy singing number, which got the best hand of any part of their routine. Right on top of this exhibition of vocal ability the girl makes her appearance, and they spring the old chestnut, "We will now sing that famous ballad entitled 'Will Spearmint keep its flavor on the bedpost overnight?'" L. R. G.

"HELLO, EGYPT"

Theatre—*Proctor's 125th Street.*
Style—*Musical comedy.*
Time—*Thirty-two minutes.*
Setting—*Special drop and full.*

This act carries a chorus of six, four principals, an elaborate drop and a more elaborate setting. It is costumed expensively, effectively staged, and is full of good laughs. The principal trouble with it is that the two straight men have such a bad delivery that not a word they say can be understood. The comedian is bright and natural, however, and the prima donna is beautiful, well gifted as to voice, and remarkably graceful. She has talents which should get her into musical comedy.

The act opens in one, with talk between the straight and the comedian about reincarnation. This switches to a drop on which is painted an aeroplane, and a song with a chorus is given. An Egyptian palace set is then disclosed, and the heavy sings a solo extremely well. The comedian and straight come in, and the comedian, by blowing out the sacred lamp, puts himself in danger of being killed unless he can make the heavy laugh. He gets off a bunch of gags without succeeding in this attempt. Then he tells, in whispers, what is supposedly a smutty story, whereat the heavy breaks into laughter. Some more similar comedy follows, and then the final chorus comes. The act is good entertainment all through, and runs smoothly and easily, without any dull moments. P. K.

"LOVE IN THE SUBURBS"

Theatre—*Proctor's 125th St.*
Style—*Farce comedy.*
Time—*Eighteen minutes.*
Setting—*Special full stage.*

This play is modelled along the usual farce lines with misunderstandings and mistaken identities the principal sources of the complications. But it is more original than any sketch we have seen in some time and it is acted by a cast more competent on the whole than is usually found. There are three people, two men and a woman, and all are delightful as far as acting and comedy sense is concerned.

The plot concerns a wife who desires to punish her husband for coming home drunk. She sends him out to get breakfast things, as the maid has left, and while he is out, the policeman, thinking she is the new maid, starts to flirt with her. When the husband comes in, she tells the policeman that he is the grocer's man, and some fast situations result. All is finally cleared up, and a good comedy finish is utilized. P. K.

KLEIN, YOST AND PALMER

Theatre—*Proctor's 125th Street.*
Style—*Singing and comedy.*
Time—*Twelve minutes.*
Setting—*In one.*

This company is made up of two young men and a boy, who looks about eighteen and acts as though forty. They have an excellent routine, good voices and personality in abundance. They open with a negro melody splendidly sung, which is followed by a ragtime number. The two older ones then give a dialogue song with a telephone, which is a winner.

The young one then comes on again and imitates the sound of a 'cello admirably, while the other, by picking the strings of the piano, gives a banjo sound. This is splendid. They do a burlesque hula-hula, which should be cut, as it is not up to the standard of their work, and they finish with a patriotic song. They have all the talent they need, and by cutting out the poor parts of their routine should make big time.

P. K.

DRAMATIC and MUSICAL

"THE HERITAGE" IS ANOTHER STRONG WALTER DRAMA

"THE HERITAGE."—A four act play by Eugene Walter. Produced Monday night, January 14, by the Shuberts at the Playhouse.

CAST.

Antonio	Cyril Keightley
Giuseppe	Walter D. Greene
Enrico	Hermann Lieb
Floretta	Olive Oliver
Maria	Madeline Delmar
Emily	Margaret Vaune
Anna	Louise Seymour
Georgette	Eleanor Williams
Inspector X	Lowell Sherman
Paul Young	George Burton
Luigi	Franklin George
Joe Ross	Howard Sydney
Giovanni	Antonio Salerno
Police Sergeant Ferris	John Ward
Police Captain	Gordon Burby
First Policeman	Alfred Noone
Second Policeman	Frederick Grace
Third Policeman	Frederick Beane

In "The Heritage" Eugene Walter has endeavored to weave a study of hereditary homicidal mania into sequential episodes of crimes which go from New York to Italy and back to New York. Antonio inherits blood lust from a long line of brigand ancestors, while his sister, also cursed with the taint of degeneracy, has a mania for torturing cats, two unpleasant chief characters for a play.

Antonio is also a lover of music and seemingly sensitive, but he is crafty and subtle. The plot devolves itself into a battle of wits between this man and a detective. Antonio has a long criminal record, but the law is after him for one murder committed in New York and he is followed to Italy.

Inspector X, failing to solve the mystery, follows Antonio to Italy. Lives with him, becomes his friend and falls in love with his sister. He even wants to aid Antonio. Then the latter kills him. Back in New York the funeral of the Inspector so affects Antonio that he confesses.

The story throughout is transparent, but always a gruesome and unpleasant thriller.

Cyril Keightley gave a really remarkable performance, a fine touch of subtlety running through to the final scene, when in depicting the Italian's rage and despair, he rises to the height of tragedy.

As his sister, Marie, Madeline Delmar also gave a splendidly forceful performance.

Lowell Sherman was convincing as Inspector X.

Good work was also done by Olive Oliver, Walter D. Greene and the others in the cast.

WHAT THE DAILIES SAY.

Herald—*Creepy melodrama.*
Tribune—*Sketchy play of crime.*
World—*Has few electrical moments.*
American—*A thriller.*

ANGLIN TO ACT IN GREEK PLAYS

Margaret Anglin will be seen in a series of Greek plays at special matinees at Carnegie Hall during February and March. The first of these will take place on February 6th, when Edward Hayes Plumptre's translation of Sophocle's "Electra" will be the bill. This will be repeated for two or more performances, and the "Medea" of Euripides will follow. The performances will be given in conjunction with Walter Damrosch, and the Symphony Orchestra. This will not interfere with the performances of "Billetted," in which Miss Anglin will continue to appear.

"FOUR QUEENS" CLOSES

"Four Queens," H. H. Frazee's most recent production, has closed. According to the announcement from Frazee's offices, the play is to be rewritten and sent out again.

STUDENTS ACT WELL

Students of the American Academy of Dramatic Arts gave their first public performance of the season last Friday afternoon at the Lyceum Theatre before a large audience, and did very creditable work. They gave the first American production of "The Second Look," a three-act comedy by C. A. de Lima, and "Pomp," a one-act play by Sada Cowan. Those who appeared in the comedy were Herbert Barnes, Fay Walker, Lyle Stackpole, Kate Pier Roemer, Marian Hinckley, Robert Craig, Walter Abell, Mann E. Holiner, George Bammann, Clare Eames and Louise Pryor. The cast of "Pomp" included Ian Keith, Lloyd R. Hudson, John Upton, Edith Gresham, Mann E. Holiner and Rita Rommilly. The last named, Fay Walker and Herbert Barnes, were conspicuous for their good work, but all did well.

"GIRL O' MINE" DUE JAN. 28

"Girl o' Mine," a new musical comedy by Philip Bartholomae and Frank Tours, will receive its first metropolitan showing Monday evening, January 28, at the Bijou Theatre. The cast will include Marie Nordstrom, Charlotte Wakefield, Edna Wallace Hopper, Clarissa Stam, Dorothy Dickson, Charlotte Stevenson, Holdah Neilson, Elizabeth Moffatt, David Quixano, Ruth Alexander, Frank Fay and Carl Hyson.

"SOME DADDY" PRODUCED

ATLANTIC CITY, N. J., Jan. 10.—"Some Daddy," a comedy by Harry Allen Jacobs and James L. Campbell, was given its first production on any stage to-night at the Apollo Theatre, under the management of Alexander Leftwich. The company includes William Morris, Inez Buck, Alice Fleming, Alice Baker, Florence Davenport, Henry Vogel, Frederick Macklyn and William Evarts.

CUBANS WANT TO SEE "MAYTIME"

The Shuberts are in receipt of an offer from the management of the Theatre Nacional, in Havana, Cuba, for a month's engagement of the "Maytime" company and production now at the Shubert Theatre. The offer is made for the New York production intact.

FOUR CITIES TO SEE MRS. FISKE

Mrs. Fiske, who closed in "Madame Sand," at the Knickerbocker last Saturday night, will be seen in four cities only this season, outside of New York. These cities are Philadelphia, Boston, Chicago and Cincinnati.

GET ASHE SHOWS FOR CENTURY

Elliott, Comstock and Gest have completed arrangements whereby all the attractions staged by Oscar Ashe in London, including "The Maid of the Mountain," will be brought to America and staged at the Century Theatre.

ISMAN BACKING "SOME DADDY"

Felix Isman, best known to New Yorkers as a builder of theatres, is the financial backer of "Some Daddy," the comedy by Jacobs and Campbell, which was produced last Thursday evening at Atlantic City.

BERNARD AND MANN TO CO-STAR

Sam Bernard and Louis Mann are to be joint stars in a comedy by Samuel Shipman and Aaron Hoffman, entitled "Our Friendly Enemies."

"ODDS AND ENDS" TO MOVE

"Odds and Ends of 1917," Norworth and Shannon's revue, will move on January 28th from the Bijou to the new Norworth Theatre.

"YES OR NO" MOVES NEXT MONDAY

"Yes or No" moves from the Forty-eighth Street Theatre to the Longacre next Monday.

"BEHIND WALLS" IS GIVEN IN GERMAN AT IRVING PLACE HOUSE

As a contrast to the lighter sort of play which this year forms the mainstay of the repertory at the Irving Place Theatre, a four-act play entitled "Hinter Mauern" ("Behind Walls"), by Henri Nathanson, was presented. The plot of the play revolves about intermarriage betwen Gentile and Jewess, a problem which, in this case, after numerous complications, results in a happy ending, leaving everybody satisfied. Aside from a few exaggerations, the play is clever, keeping away from sentimentality, and containing just enough humorous incidents to supply the necessary dash and go. It was excellently staged by Heinrich Marlow, who also played his small part in his usual inimitable way.

The principal part, that of the patriarch of the Jewish family, was splendidly portrayed by Richard Feist, who in his acting as well as his make-up, left nothing to the imagination of the audience, but made the figure of old man Lewin true to life. He found an able partner in Clairette Clair, who acted his wife with all the true warmth and kindliness of a loving mother, without laying undue stress upon the dramatic scenes. John Feistel was excellent as the elder son, a physician and man-of-the-world, who nevertheless loves and appreciates his old home and reveres his parents for what they are: Good, honest and God-fearing people.

In the part of the younger son, a family man and ever busy merchant, Christian Rub created quite a sensation. His make-up alone was a little masterpiece which, coupled with his brilliant rendition of the character, made him quite a factor toward the success of the production. Annie Rub-Foerster displayed all the emotion of which she was capable in the role of the young Jewess who has fallen in love, and is determined upon marrying a Gentile, though she might have done a little better in her make-up. As it is, she received a good deal of applause.

Hans Unterkircher proved once more his ability in the part of Dr. Herming, which he executed with precision and loving care. Aranka Eben and Marie Kierschner did well in their small parts.

BEROLINA.

FRENCH PLAYERS GIVE NEW PLAY

"La Nouville Idole," a three-act drama by Francois de Curel, was presented at the Theatre du Vieux Colombier last week. The play which scored a pronounced success in Paris, is written along lines of medical research, the central figure being a physician who devotes himself to the study of cancer. The play ends with the physician and a patient facing death from the disease.

REHEARSE 2ND "FLO-FLO"

John Cort will put a second company of "Flo-Flo" into rehearsal this week to open shortly in Chicago. Oscar Figman was transferred last Monday from the company at the Cort Theatre to the new organization.

"OLD LADY 31" BOOKED HERE

"Old Lady 31," with the original cast, headed by Emma Dunn, will return to New York the week of Jan. 31 to play a week's engagement at Loew's Seventh Avenue Theatre.

HOBART DRAMATIZING NOVEL

"The Rise and Fall of Susan Lenox," the late David Graham Phillips' famous novel, is now being dramatized by George V. Hobart and will be produced shortly by the Shuberts.

WOODS GETS ANOTHER PLAY

A. H. Woods will shortly place in rehearsal "The Spirit of 1776," a new play by Koby Kohn.

OPENING DATES AHEAD

"Seven Days Leave"—Park, Jan. 17.
"Seventeen"—Booth, Jan. 21.
"Girl o' Mine"—Bijou, Jan. 28.

OUT OF TOWN

"Fancy Free"—New Haven, Conn., Jan. 17.
"Josephine"—Atlantic City, N. J., Jan. 17.
"Sick-a-Bed"—Pittsburgh, Pa., Jan. 21.
"Lightnin"—Washington, D. C., Jan. 28.
"Love Forbidden"—Washington, D. C., Feb. 8.
"The Rainbow Girl"—Baltimore, Feb. 11.

SHOWS CLOSING

"Leave It to Jane"—Longacre, Jan. 19.
"Lord and Lady Algy"—Broadhurst, Jan. 26.

CRITICS REVIEW DALE'S PLAY

BALTIMORE, Md., Jan. 12.—Alan Dale's initial effort as a playwright brought out comments of a diversified nature from the critics of Baltimore, where the play was produced last week. "Audacious," says the Baltimore *News*. "Would doubtless call forth one of those brilliant vitriolic criticisms, that are Mr. Dale's specialty," declares the critic of the Baltimore *Star*. "if presented in the metropolis."

Says the Baltimore *American:* "There was a number of small sayings and epigrams introduced in the dialogue, but as a whole the play was tiresomely talky and lacking in incident."

The opinion of the Baltimore *Evening Sun's* reviewer is partly revealed in the following excerpt from his critique: "The piece is quite lacking in the primal elements of drama. Such argumentative value it may possess is lost sight of in the maze of rather crude epigramatic dialogue in which it lies buried."

PLANS SHOWS FOR U. S. SOLDIERS

Mrs. Henry B. Harris is planning to take Broadway successes over to France so that our soldier boys at the front can see just what New York is seeing. Her plan, which involves the sending abroad of our best stars as well as our best plays, is not fully completed as to details, but it is so far advanced that she announces Holbrook Blinn is to be general stage director, as well as one of the actors. It is not to be a money-making scheme in any sense of the word, and is to be conducted solely for the men on furlough. A little theatre is to be rented in Paris, and a nominal admission fee will be charged. Mrs. Harris had intended sailing with her company in February, but owing to the continued cold weather in France, she will not make the trip till March.

ACTOR'S WIFE MUST PAY $400

MINEOLA, L. I., N. Y., Jan. 11.—Because she caused the false arrest of Stuart W. Falconer on July 15, 1916, Mrs. Alice Lackaye, wife of Wilton Lackaye, had a verdict for $400 damages returned against her to-day by a jury in the Supreme Court here before Judge Leander B. Faber. The arrest took place at Long Beach, when Falconer and a party of friends stopped their automobile for a few minutes in front of the actor's Long Beach house. Mrs. Lackaye, according to the testimony, without cause, ordered a constable to arrest Falconer. He was locked up in the station house, from which he was released after four hours, as the Justice of the Peace would not take a complaint against him.

WASH'N SQ. PLAYERS CHANGE BILL

The Washington Square Players will present next Monday, the third bill of their subscription season, which will be comprised of four one-act plays. The plays are: "The Sand Bar Queen," a comedy by George Cronyn; "Suppressed Desires," a satire by George Cram Cook and Susan Glaspell; "Pokey," an historical burlesque by Philip Moeller, and one other to be announced later.

CENTURY PROGRAMS TO BE FREE

A feature of the future policy of the Century Theatre under the management of Elliott, Comstock and Gest will be an absolutely free program for general distribution.

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WHAT IS THE ANSWER?

The recent examination by Attorney Alvin T. Sapinsky of Walter W. Waters in the investigation of the financial affairs of the White Rats, upon the application of Goldie Pemberton brought out at least one highly important piece of testimony that should receive the attention of every actor whoever was or is now a member of the White Rats Actors' Union.

That testimony concerned the acquisition of the leasehold upon which the White Rats' clubhouse was built, and the money that was paid out in doing so. The minutes of the White Rats, as produced at the investigation, show that the sum of $15,000 was paid out in August, 1911, when the lease of the property was transferred to Waters, although he testified that it was only in his name for one week.

In November of the same year, however, *The Player*, which Waters testified was the official organ of the White Rats, printed a statement that no funds of the White Rats were to be used in the building of the clubhouse. There is plainly a discrepancy somewhere, for, at the time the statement was printed in *The Player* in November, $15,000 of the funds of the union had already been expended toward the acquisition of the clubhouse.

Now, what is the answer? Did *The Player* deliberately seek to mislead the members of the White Rats? And if it did, why did it do so?

Waters, at another point in his testimony, stated that *The Player* received its official news during that period through him, he being secretary of the Board of Directors. He described in detail how the board would pass a measure and then explained that it was his duty, as secretary, to carry the news of its action to the editor of *The Player*. He did so in this case, he testified.

That being true, then, who told him to insert that particular piece of information in *The Player*? He says he only transmitted the actions of the Board of Directors. Then, did the board order him to do so?

Somewhere in connection with the insertion of that piece of information in *The Player* is a motive which, judged only by the testimony that has already been given, looks rather suspicious. *The Player* printed what was not true. Who told it to do so?

WHY NOT SET THE CLOCK AHEAD?

Before the United States Government, in its effort to save coal, closes the theatres either half or full time, would the question of setting the clock ahead not be a good one to consider? In doing so might be found the solution of the problem of how to save coal and give people amusement at the same time.

Under that arrangement curtains of legitimate, burlesque and vaudeville houses would rise at what is now 7:30. Performances would then be over at what is now 10 o'clock, and the coal that is consumed in heating and lighting the theatres now between 10 and 11 o'clock would be saved.

Of course, the objection will be immediately raised that people cannot leave their business, dine and reach the theatre any earlier than at present, and that, therefore, the idea is impractical.

Not at all. They could reach the theatre then just as conveniently as they do now, for they would rise one hour earlier, go to their business one hour earlier and leave their offices one hour earlier. Summed up, they would use one more hour of daylight in the morning than they do now, thereby allowing the saving of the coal that is now consumed in furnishing lights for that hour at night. The day would simply start and end one hour earlier.

Under this plan, too, the government would not be robbing itself of the large amount of war tax it is now receiving from theatres, and which would be surely lost to them if the houses were closed, to say nothing of the inestimable damage that would be suffered by producers and theatre owners. The income that will be paid into the government treasury by theatres this year will be enormous, amounting, in Manhattan alone, as recently shown by THE CLIPPER, to be more than $300,000 monthly.

With the clock ahead one hour the legitimate, vaudeville and burlesque houses would continue to bring in just about as much money to the government as heretofore. The motion picture houses, though, would suffer. There is a certain amount of business that comes to a motion picture house between 10 and 11 o'clock which it will miss. But, that it would be enough to seriously affect the continuance of the houses is doubtful.

IS THERE A THEATRE WAR?

Many persons interested in theatrical affairs began to express curiosity during the last week as to whether or not the Shuberts and Klaw & Erlanger are going to wage a real theatre war or have decided to allow their troubles to be fought out in the courts. The lack of "kick" that has been manifested so far between the two camps has led to such a question being raised in their minds.

In former clashes between the two interests the two papers that are supposed to be the mouthpieces of each have often devoted more space to vilifying their opponents than they have to presenting news. Since the present outbreak, though, this phase of the situation has been absent. The Shubert sheet has taken a mild slam once or twice, but that is all. Its attacks were not even answered.

In addition, it is stated that Marc Klaw and Lee Shubert have sat down together at meetings of the United Managers' Protective Association and discussed issues before the organization just as though nothing was in dispute between them. This is very significant, as the war between the two interests was expected, in many quarters, to split the association to such a degree that it would find it impossible to continue as an organization. Almost every member of the association who would, in the course of time, have to decide with which faction he intended to throw his support was waiting for these meetings to decide whether the hostility of former years was to be renewed. The actions of the Messrs. Klaw and Shubert, however, have led them to suspect that the dissensions between the two interests will be almost entirely confined to the lawsuits that have been filed and to others which may be instituted. Outside of the courts, however, they look for little activity, with the bitterness of former years absent.

Answers to Queries

F. S. W.—Joe Rose, the Dutch comedian, is in burlesque.

P. W. W.—Ethel Barrymore has appeared in pictures and in vaudeville.

N. P. P.—Eugene O'Brien is now with Norma Talmadge's supporting company.

R. E. B.—The company opened last week. Percy Winter is the stage director.

B. N.—Richard Buhler is playing in stock at the Empire Theatre, Paterson, N. J.

J. S.—Howard McKent Barnes, author of "Her Unborn Child," is a newspaper man.

L. C.—The "Oh, Boy" company closes in Chicago next week. Mr. Santley is married.

B. G. M.—Gwynn Sterling is now with the stock company at the Strand Theatre, Hoboken, N. J.

E. S.—Can not furnish the bookings of "Oh, Doctor" act. Write a letter to this office and it will be advertised.

C. H. G.—The old Herald Square Theatre was the first New York house under Shubert management. The Casino followed later.

G. F. B.—Jack Pickford has been connected with the Famous Players-Lasky-Paramount concern for some time. You are mistaken.

G. W.—There is but one Adele Rowland on the vaudeville stage. She headlined the bill at the Majestic Theatre, Chicago, early in the season.

Ethelinda.—Audrey Maple has been with many musical shows. Her last engagement before joining "Flo Flo" was with "Good Night, Paul."

S. T. M.—John Drew won his first popularity as a member of Augustine Daly's stock company. Maxine Elliott was a member of the same company

T. W. O.—Marshall Neilan is considered one of the best of motion picture directors. He is still with Paramount productions, with which he won his fame.

D. J. K.—1. William Faversham was leading man of the Charles Frohman Empire Theatre Stock Company after Henry Miller left. 2. Yes, Viola Allen was leading lady.

E. T.—Wire-walking acts are not in much demand at present outside of the circuses, and then something in the way of a novelty must be shown. Salary depends entirely upon the nature of the act.

X. Y. Z.—Robert Hilliard was leading man of Oscar Hammerstein's stock company at the Columbus Theatre, on One Hundred and Twenty-fifth street. He was not connected with the Empire Theatre Stock.

TWENTY--FIVE YEARS AGO

Josephine Hall was with "Aristocracy."

"The Girl I Left Behind Me" was presented by Charles Frohman's stock at the National Theatre, Washington, D. C.

"The Vaudeville Club" opened operations at the Assembly Rooms of the Metropolitan Opera House, New York.

Mike J. Kelly, baseball player, made his stage debut at the Imperial Music Hall in an act with Billy Jerome. They sang a duet and Kelly recited "Casey at the Bat."

Fanny Kemble died in London, England.

"I Loved You Better Than You Knew," by Johnnie Carroll, was published by Chas. W. Held.

"The Span of Life" was produced at the Peoples Theatre, New York.

Rialto Rattles

VERY WARM

They don't need any coal in the theatres where "Cleopatra" is showing.

HE'S IN AGAIN

Harry Steinfeld says: "I'm not afraid of this coal shortage. We heat our house with steam."

DEAD BURG

See where "Goshen Hollow" closed. Who'd ever want to go to a place like that, anyway.

SOME BOY

Frank Tinney's newly born youngster has cost him $1,800 already. He bet it would be a girl.

CAMOUFLAGE SEXTET

"The Camouflage Sextet" is shortly to be produced on the big time. It consists of six female impersonators.

TOO INNOCENT?

Al Bruce has left the "Innocent Maids" and has joined a show called "Never Again." Are the names significant?

CONVALESCENT

Herbert Brenon has, evidently, completely recovered from his recent illness, having been sued again last week.

A NEW DISEASE

Miner's Bronx had no coal last week, and the members of "The Beef Trust" all reported themselves as having "bronxitis."

IMPOSSIBLE!

The Reverend Thomas Dixon has gone into literary partnership with Robert W. Chambers. That is no place for a minister.

CAPITAL

A headline reads "Man arrested for joke." We have heard some recently that were sufficient to cause the electrocution of their perpetrators.

STARTLING COINCIDENCE

An uptown picture house ran two films on its bill last week announcing them on the same card in this manner: "My Unmarried Wife"; "This is the Life!"

PLAGIARISM

Remark by an old lady after the second act of "The Lady of the Camellias": "Goodness! This is just like a show I saw twenty years ago, called 'Camille'."

HE KNEW ALL ABOUT IT

Bert LaMont, showing a friend about the city, was asked why they called it the Century Theatre. "Why, it's been standing there a hnudred years," he answered.

CAN'T BE DONE

A newspaper man was taken for an actor by an agent last week, and offered a job. But we never yet saw an actor who could look like a newspaper man. They all do it wrong.

SOMETHING WRONG

Harry Steinfeld, the theatrical lawyer, says the acoustics at the Riverside theatre are very bad. He went up there last week and couldn't understand a word that Bernhardt said, he declares.

INSTEAD OF DRINKS

A cabaret has installed a telescoping stage, which slides back and forth. Another one has a revolving floor. With a few more such additions a man won't have to get drunk to think he sees things whirling. Perhaps they are preparing for prohibition.

WOMAN MANAGES HOBOKEN STOCK

HOBOKEN, N. J., Jan. 8.—Bessie Royal is now manager of the Strand Players and has taken hold of the new position like a veteran.

MELODY LANE

WAR SONG DEMAND IS INCREASING

Audiences Are Showing Decided Preference for This Type of Composition. Patriotic Songs Sweep Country

The prediction that the American song hit of the war would be a ballad or novelty number, unpatriotic in its nature, seems to have gone astray, for with the war, as far as this country is concerned, approaching the end of the first year, the outstanding songs are decidedly of a patriotic nature.

While there are many ballads and novelty songs which are meeting with success, there is a decided demand among the theatre audiences for popular numbers of a patriotic nature.

The great wave of patriotism which is sweeping the entire country had its start in the west, which singularly enough at the out-break of hostilities was accused of being lukewarm, and has now reached the east and entire south.

Performers, quick to sense the demand in the theatres are introducing patriotic numbers in their acts, and in many instances as many as three numbers of this description can be found in a single act.

Audiences are not confining their enthusiasm to applause in the theatres, but are crowding the music stores and purchasing war songs and numbers of a patriotic nature in great quantities.

Their purchases are not confined to songs which are established successes but include practically everything new and according to reports of the big music retailers, it is comparatively common for a customer to purchase a dozen numbers, all of which are of the war song variety.

WITMARK SONGS AT THE PALACE

Last week's bill at the Palace theatre included two acts, each of which scored with a Witmark song. The ever popular Elizabeth Murray sang "I'm Going to Follow The Boys," the new Jimmie Monaco song, which is proving irresistibly popular. Few songs which Miss Murray has ever sung suit her as well as this one.

Robert Emmet Keane, the "American Englishman," got many laughs with Clarence Gaskill's song "I Thank You Mr. Hoover, that's the Best Day in The Year." This was Mr. Keane's third consecutive week at the Palace and his splendid rendition of the novelty was keenly enjoyed.

REILLY STARTS THE "YANK" SONG

Sailor Reilly, one of the first singers to introduce "Over There," and to whom no small part of the credit for launching the big war hit is due, is featuring the new William Jerome song "When the Yanks Come Marching Home."

He sang it in Philadelphia last week, and the numerous requests from singers and orders from stores are evidence that he has started the new song on the road to popularity.

FRANCES WHITE SINGS WAR SONG

Frances White is featuring private Fred Rath's new song "When the Moon Is Shining Somewhere In France." While Miss White has been identified in the past with an entirely different style of song, the little artist is proving her versatility by putting the new number over for a decided hit.

MORTON SINGS NEW SONGS

Nat Morton with Cooper's "Army and Navy Girls" is featuring a number of new songs which have brought his clever act into much prominence. The best ones are "In The Land of Cotton Now," "Homeward Bound," and "It's A Long Way To Berlin."

JACK ROBBINS WITH RICHMOND

Jack Robbins, who has been connected with a number of the music publishing houses, is now with the Maurice Richmond Co.

DONALDSON HAS IRISH NOVELTY

Walter Donaldson has just written a new song with the attractive title "The Daughter of Rosie O'Grady." The song is undoubtedly one of if not the best melody that Donaldson has ever written and that's saying a lot. The subject of the lyric, which is up to the minute, has been splendidly treated by Monty C. Brice. All in all, the combination is perfect. It surely looks like a good year for Donaldson, as his other songs "I've Got the Nicest Little Home in D-i-x-i-e," "Yock-A-Hilo Town," a Chinese novelty lyric of which is also by Brice and still another Dixie number, typically Donaldson entitled "You'll Find A Little Bit of Dixieland No Matter Where You Go," all have fine prospects. M. Witmark & Sons are Donaldson's exclusive publishers.

GRANT CLARKE HAS ANOTHER HIT

Grant Clarke, who rejoined the writing staff of the Leo Feist house, recently celebrated his return by writing one of the quickest comedy song hits on record.

The new number is called "There'll Be A Hot Time For the Old Men When the Young Men Go To War," and at four of the big time vaudeville houses where it was introduced last week it scored a hit of great proportions.

George Meyer wrote the music for the new number.

"OVER THERE" IN ENGLAND

"Over There," the George M. Cohan song hit, is duplicating its American success in London where it is being featured in scores of the pantomine and musical comedy productions.

Shirley Kellogg, an American girl at the London Hippodrome, started the song going in England and her typically American rendition of the number is one of the big hits of London.

SOLMAN'S NEW BALLAD STARTS

Ballad singers are rapidly accepting Alfred Solman's new ballad "Absence Brings You Nearer to My Heart," which has recently been released by M. Witmark & Sons. It is a melody written in Solman's most engaging vein and the lyric is unusually singable and effective.

M. Witmark & Sons are the publishers.

JOSEPHINE SABEL RETURNS

Josephine Sabel, a headliner of twenty years ago, is back in vaudeville and with a repertoire of Harry Von Tilzer songs is duplicating her success of many years ago.

Miss Sabel broke in her new act at one of the nearby small time houses and will soon be seen on the big time.

FEIST HAS MANY HITS

The Leo Feist house is this season represented by many song hits which are heard each week in all the principal vaudeville houses. Among the best ones are "I Don't Want To Get Well," "Over There," "Homeward Bound," and "The Darktown Strutters Ball."

MORT GREEN IN THE WEST

Mort Green is demonstrating the new Harry Von Tilzer songs in the middle west. "Just As Your Mother Was" and "Give Me The Right To Love You," are going exceptionally well in that section of the country.

SCANDINAVIA WANTS WAR SONG

A cable was received at the Leo Feist offices this week asking the purchase price of the Scandinavian publishing rights of the song "Over There."

RICHMOND HAS NOVELTY

Maurice Richmond is exploiting a new novelty number entitled "Oh! Harry," which has started out in a most gratifying manner.

VON TILZER SONG AT PALACE

Elizabeth Murray at the Palace theatre last week scored a decided hit with Harry Von Tilzer's clever Irish song "Says I To Myself Says I."

CHICAGO JURY WILL PASS UPON SONGS

Numbers Said to Be Immoral Will Be Demonstrated in Court in Case of Arrested Singers

A Chicago jury is this week to be called upon to pass upon the morals of certain popular songs which are to be sung in court in the case of two girls, who were swept into the court on the wave of cabaret reform recently started by the police department.

The two girls were arrested charged with giving an immoral performance of certain songs and together with the proprietor of the place where the girls were singing were brought before the court last week.

A jury will hear the case on January 18, when, says John V. Farrell, attorney for the girls, the songs said to be immoral will be sung for the jury.

Commenting on the police investigation of stage performances, Judge Uhlir said: "I am glad the police are investigating these shows and I hope they will move down the line from Cottage Grove avenue to the Loop. I've heard from a $4 seat in the Auditorium singing that makes this song seem innocuous. In a fashionable theatre indecency is art—in those cabarets beyond the Loop indecency is an offense against the law."

TIERNEY SONG IN "FOLLIES"

Harry Tierney's song hit of the Century theatre production is not to be allowed to pass from sight with the ill fated "Miss 1917."

"Oh You Beautiful Baby" is the title and it met with such success in the Century production that Florenz Ziegfeld has secured it for the "Follies," where it has become one of the features of that entertainment.

BRANEN INTRODUCES NOVELTY

Jeff Branen, the songwriter and publisher, has introduced a novelty in popular song publications. His new number "When the Sun Goes Down In Normandy," is issued with but one verse instead of the customary two.

In discussing it, Jeff said, "Nobody ever sings the second verse of a popular song anyway, so why bother to write and print one?"

HARRIS HAS NEW CATALOGUE

The new catalogue of Charles K. Harris for the coming year includes a number of novelty numbers, and ballads among them being "Is There A Letter For Me?", "When the Cherry Blossoms Are In Bloom," "Just A Bit Of Driftwood," "Will You Be True?", "I Miss The Old Folks Now," and "Sweetness."

SONG CONTEST IN JERSEY

A big war song contest is to be held next week at the U. S. Temple theatre in Union Hill, N. J. Nearly all of the principal publishers have signified their intention of competing. Edward McNamee of the N. V. A. will be in charge.

RICHMOND LOSES WINDOWS

The big storm of Friday night completely demolished the big plate glass windows in the professional department of the Maurice Richmond Music Co., at No. 152 West 45th St., and soaked the offices with water.

CARROLL FOR "HONOR BRIGHT"

Harry Carroll, the songwriter, will be seen in the production "Honor Bright," for which he wrote the music and is also one of the producers. He will contribute his piano playing specialty.

FARBER GIRLS SING "MOONLIGHT"

The Farber girls are featuring in their vaudeville act, the new Broadway Music Corp.'s song "Give Me The Moonlight, Give Me the Girl and Leave The Rest To Me."

FAY AND KENT HAVE NEW ACT

Elfie Fay, one of the first "nut" comediennes and still one of the best, has joined hands with Eleanor Kent, the prima donna, and are presenting a new act which is meeting with much success.

Miss Kent's fine voice and her finished singing is well set off by the eccentric Fay comedy. One of the best parts of the act, is the introduction of the two Witmark songs, "Somewhere in France is the Lily," and "I'm Going to Follow the Boys."

STERN HAS NEW MUSICAL PLAY

"Girl of My Heart," the new musical play, published by Jos. W. Stern & Co., opened at the Duquesne theatre, Pittsburgh, on January, where it has been booked for three weeks. After this engagement the piece will be sent to either New York or Chicago for a run.

Book and lyrics of the new piece are by Arthur J. Lamb and the music by Jules Chauvenat.

VAN & SCHENCK BOOK ROUTE

Commencing January 21, Van and Schenck will play an engagement in all the local big time vaudeville houses. Their first engagement will be at the Royal, with the Palace, Bushwick, and Orpheum to follow.

During their tour they will sing in addition to other numbers, their own composition "I Miss The Old Folks Now." This song is one of the new publications of the Charles K. Harris house.

HERBERT GIVEN AN OVATION

Victor Herbert, who is acting as guest-conductor for the Cincinnati Symphony Orchestra, was given an ovation in that city last week when he directed the orchestra at the opening performance of his light opera "Eileen" at the Lyric theatre. On Thursday night he had the Symphony players as his guests at the show and again weilded the baton.

"THE LOVE MILL" TO BE REVIVED

When the "Love Mill," the Andreas Dippel musical play is revived next month, a number of new songs from the pen of Alfred Francis will be heard. Mr. Francis, who in the "Love Mill" wrote some of the best music heard in light opera in many seasons, has several numbers which are expected to surpass any of his previous compositions.

NEW B'WAY SONG FEATURED

"My Mind's Made Up To Marry Carolina," a new number in the catalogue of the Broadway Music Corporation, was successfully featured last week in a number of New York theatres. Minnie Bud Harrison at the Jefferson and Katheryn Murray at the Riviera were particularly successful with it.

F. J. A. FORSTER IN POOR HEALTH

F. J. A. Forster, the Chicago publisher and jobber, is in poor health at present and is contemplating a trip to California where he will probably remain for the balance of the winter.

GERAGHTY WITH KALMAR & PUCK

Bob Geraghty, formerly with the New York professional department of the Forster Co., is now with Kalmer, Puck & Abrahams.

TELL TAYLOR OPENS IN N. Y.

Tell Taylor, the Chicago publisher, has leased the offices formerly occupied by the F. J. A. Forster Co. at No. 146 West 45th St., and established a branch in this city.

HARRIS ON JURY DUTY

Charles K. Harris is serving on the special supreme court jury panel before which a number of important cases are being tried this week.

KELLERMAN WITH B'WAY CORP.

Gus. Kellerman, the pianist, has joined the professional staff of the Broadway Music Corporation.

STOCK REPERTOIRE

CLAIM SALARIES FROM MISSING MANAGER

BOYER-CHATTERDON CO. HALTS

WATERTOWN, N. Y., Jan. 8.—The Boyer-Chatterdon Stock Company, which played the City Opera House last week, stranded here and, according to Alma Powell, second woman, with the company, Lucie Leveque, ingenue, and Virginia Shepard, colored maid to Nancy Boyer, the company was left without funds. They claim that Henry Testa and Harry Hamilton, respectively owner and manager of the show, have gone to Springfield, Ohio, accompanied by Nancy Boyer and Jane Tarr (Mrs. Testa), with the intention of appearing in a vaudeville sketch entitled "The First Kiss."

The suddenness of the departure of the owner and manager caused the three stranded women to take the matter up with Chief of Police Singleton, Captain Wood and Attorney H. C. Teepell Sunday. Efforts were made to attach six trunks belonging to the company, but, as the Misses Powell and Leveque and the maid could not give a bond, an attachment could not be made and the trunks left here yesterday.

The stranded actresses hold that other members of the company of fourteen have gone home without their money, and none of them knew anything about the sudden departure of the four above-mentioned.

To an interviewer Miss Powell said:

"Manager Hamilton owes me $52.50, and he owes Miss Leveque $60. I got a little money out of him Saturday because he knew he could not put Saturday's show on without me. We were posted on the call to go to Geneva this week, and when we asked for our salaries Saturday night 'Ham' told us we would get it in Geneva yesterday.

"Their trunks have been sent to Springfield, Ohio, and I think that is where they are going. You see, Hamilton, Testa, Boyer and Tarr have a sketch they play called 'The First Kiss.' They will likely join the Gus Sun time there and play 'The First Kiss.' If they do start out there we will attach their receipts and get our money. We are very grateful to the Watertown police and Attorney Teepell for what they tried to do for us, and if we could have given a bond I know we could have attached the trunks.

"I started out with the show at Battle Creek last April, and it has been a week to week show ever since. Things have been going bad, and it has been hard to get our money. We have had a poor business here, but I understand this is a good show town."

Miss Powell and Miss Leveque have left for New York, but Virginia Shepard, the maid, is still at the New Woodruff Hotel waiting for money from friends in Battle Creek, Mich., to take her to that city.

The scenery belonging to the show has been placed in the storage house of the Winslow Day Company here.

LORD TO PUT OUT MORE SHOWS

LITTLE ROCK, Ark., Jan. 14.—Jack Lord, Manager of the Lord and Vernon Comedy Companies, at the Gem and the Kempner theatres, here, contemplates putting out several more companies in this territory later in the season. The Lord and Vernon shows are playing to capacity and there is an increasing demand for good productions.

EMERSON PLAYERS CHANGE

LAWRENCE, Mass., Jan. 4.—Ben Hadfield, formerly of the Academy Players, Haverhill, this State, and Eugene Fraser are new comers to the Emerson Players, the latter joining December 30. "Little Johnny" is the company's offering this week, with "A Grain of Dust" to follow.

BRUNK SHOW CLOSED FOR XMAS

CROCKETT, Tex., Jan. 12.—Brunk's Comedians, under the management of Fred Brunk, closed here the week before Christmas, a thirty weeks' season, one of the most successful in the history of the show. The closing made it possible for members of the company to pass Christmas at home. The show this year played through Kansas, Oklahoma, Arkansas, and eastern Texas during the season, and with all the bad weather in the early part the show never had a blow down and has encountered very little trouble with railroad moves, only losing one night. The repair men are busy repainting and fixing up for an early opening in February, as it is the intention of Mr. Brunk to stay in Texas this season. The company will carry a fourteen-piece band and orchestra. A new lot of scenery has been purchased for a high class repertoire of late stock releases, which will be played this year.

PHILLY THEATRES HARD HIT

Maurice Stanford, manager of the Knickerbocker Theatre, Philadelphia, was in New York last week getting a supply of plays for his stock company. Manager Stanford says that the lightless nights are particularly felt by the theatres located away from the heart of the city. In the business centre the stores help to brighten up the streets but in the residential section, like the one in which the Knickerbocker is located, there is nothing but the corner street lamp.

STOCK CLOSES AT GREEN BAY

GREEN BAY, Wis., Jan. 12.—The Brooks Stock Co., supporting Maude Tomlinson, ended its second engagement at the Bijou Theatre, this city, making nearly one solid year here. By arrangement with Darcy & Wolford and the Century Play Company the newest stock releases were produced. The cast supporting Maude Tomlinson is Stanley Andrews, Jack Robertson, Harry Townsley, M. A. Francillon, F. Rogers, Frankie Gregg, Virginia Lee, Nellie Moore and Jack Brooks.

STOCK ACTRESS SEEKS DIVORCE

OMAHA, Neb., Jan. 9.—Marjorie De Forest has brought suit for divorce from Jack De Forest, naming Vera Medford of Hamburg, Ia., as corespondent. De Forest is owner and manager of the De Forest Players, and Mrs. De Forest has been leading lady of the company. The suit is brought in the name of Garrett, that being the name of the principals in private life.

STANFORD LOWERS SEAT PRICES

PHILADELPHIA, Jan. 14.—Manager Stanford, of the Knickerbocker Theatre, has reduced his prices of admission. The box seats that were $1 are now 75 cents, and the orchestra seats have been reduced from the latter price to 50 cents. Upstairs, the prices are 50 cents and 25 cents. Mr. Stanford says that in lowering his prices he is simply following the lead of the Shuberts, who made reductions at their local houses.

LEWIS STOCK EXTENDS STAY

CHESTER, Pa., Jan. 12.—The Jack X. Lewis Stock Company has met with such pronounced success at the Chester Playhouse that it has been decided to extend the engagement indefinitely. John M. Carson, manager of the company and M. J. Shoemaker, manager of the Playhouse are in New York securing a new list of plays and engaging one or two additional people.

APPELL SIGNS FRANCES McHENRY

MALDEN, Mass., Jan. 10.—Frances McHenry has been engaged by Nathan Appell as leading lady of the stock company here. Miss McHenry comes with a record of having played with the leading stock companies all over the country.

POLI HITS ON NOVEL IDEA FOR SHOW

ASKS PUBLIC TO HELP WRITE IT

WASHINGTON, D. C., Jan. 12.—Manager S. Z. Poli has hit upon a novel plan to get new ideas for his next revue, which will be called "The Follies of Washington." His plan is to have the general public of this city help in the writing of the new piece.

Play contests, in which the successful author is guaranteed a production, have been done many times. Manager Poli, himself, had such a contest a few years back, but this is the first time in the history of showdom that the general public has been invited to help build an entertainment devised for its own amusement.

The public, which has always been the most autocratic and only infallible critic of shows of all kinds, has never before had a direct hand in the writing of plays but has been the direct cause of the re-writing of many and the revision of many more.

The musical stock company which Poli installed at his local house a few weeks ago under the name of the Poli Musical Comedy Players, have achieved not only the biggest success Poli has ever had here but the most decided one ever recorded by a permanent organization in this city. And the popularity of this company only adds to the general interest manifested in the new Poli idea.

The present offering has been developed along the recognized lines of the revue and it is with the intention of broadening out that the "Follies of Washington" is being prepared.

The house program thus announces the plan:

"Pursuing its broad policy of reviewing everything worth while, the Poli Musical Comedy Players are preparing for an extraordinary production to which every one in Washington with a sense of humor and a wit is invited to contribute. Writers of lyrics, satirists and punsters are invited to contribute to this production. There will be skits on topics of the day and a general burslesquing of things worth while. Newspaper men, heads and members of organizations and every one are invited to write a skit and send it in. The skits will be put on with absolute fidelity as to detail, and no expense will be spared to make this the most unique performance Washington has ever witnessed."

The date of the opening of the new show has not been set, obviously for the reason that the management cannot determine when the legion of collaborators will turn in their material.

MANHATTAN STOCK DOING WELL

CONNELLSVILLE, Pa., Jan. 14.—The Manhattan Stock Company, of which Paul Hillis is manager, is playing an indefinite engagement at the Soisson Theatre, this city, giving two bills a week to big business. The company has been out since last August playing one, two and three-week stands till this place was reached. The roster includes: W. James Bedell, Jack J. Holmes, Richard Ward, Chas. Kellar, Frank Oliver, Bud Andrews, Joseph Lyonel, Rose Adelle, Dorothy Burris, Winnie Wilmer, Kathryn, Thayer, Ula Belle Elverton, with Harry Williard in advance.

VAUDEVILLE GETS STOCK ACTOR

Ben Higgins, who recently closed with the Jay Packard stock in Newark, N. J., has been engaged by Lewis and Gordon for their new vaudeville sketch "Honeymoon."

Stocks and Repertoire Continued on Page 29.

OLIVER ORGANIZES THIRD STOCK

WICHITA, Kan., Jan. 10.—Otis Oliver, who is now conducting a permanent stock company in this city and one in El Paso, Tex., is organizing a third company which he will install in the Chatterton Theatre at Springfield, Ill., at an early date. Manager Oliver has decided to give a Pink Tea Dance on the stage every Friday night with his companies in Wichita and El Paso. On New Year's Eve the company in this city gave an informal dance after the performance, the entire audience being invited to go on the stage and take part. Refreshments were served and music was furnished by the Crawford and Princess Theatre orchestras.

MGR. BAINBRIDGE DOING HIS BIT

DES MOINES, Ia., Jan. 12.—Lieut. A. G. Bainbridge is an example of how theatrical managers are doing their bit in this war. "Buzz" Bainbridge, as his friends knew him, was one of the big show people in Minneapolis before the war. He owned and managed the Bainbridge Players and the Shubert Theatre, that city, with an income of $30,000 a year. This he gave up to join Uncle Sam's Army and is now located at Camp Dodge, near here.

LA GRANDE SISTERS OPENS BIG

BEAVER DAM, Wis., Jan. 13.—The Three La Grande Sisters, the new Sherman Kelly organization, opened here to the biggest business in the history of the theatre. The company is booked solid through the Northwest for the rest of the season. Mock-Sad-Alli is directing the tour with Virgel Pritchard company manager and Dave Heilman in advance.

WILCOX SUBLETS THEATRE

MT. VERNON, N. Y., Jan. 12.—Frank Wilcox, the lessee of the Little Playhouse, here, where he usually directs his own stock company in the Winter, has sublet the theatre to a movie concern, as he expects to be kept busy the remainder of the season as one of the principals in "Yes or No."

PLAYERS REJOIN LORD COMPANY

LITTLE ROCK, Ark., Jan. 10.—After a two weeks' vacation, Ruth T. Albright and Nettie De Vey return to the Lord and Vernon Musical Comedy Co. at the Gem Theatre, here, next Monday. A hearty reception awaits them.

STOCK ACTOR WRITES SKETCH

MALDEN, Mass., Jan. 10.—Lawrence Brooke, a local stock favorite, has written a sketch entitled "Irish Loyalty," which has been booked by the United Booking Offices for a tour of New England and the Maritime provinces, opening next Monday at Manchester, N. H.

PLAYS PART ON SHORT NOTICE

NORTHAMPTON, Mass., Jan. 9.—Thais Magrane was called upon to play the leading role in "Mrs. Dane's Defense" on 48 hours' notice by the Northampton Players, and is making her appearance tonight.

MEREDITH JOINS NAVY

Chief Meredith, formerly of the Angell's comedians, is now a sailor on the U. S. S. *Frederick*. His friends can write him, care of Postmaster, New York.

COOPER-BAIRD STOCK ENDS RUN

ZANESVILLE, O., Jan. 12.—The Cooper-Baird Stock Company closed at the Orpheum yesterday after a successful engagement of eighteen weeks.

PACKARD GOES TO CHICAGO

Jay Packard left this week for Chicago where he will look over the field with the view of putting on a stock company in that city.

FRANCES DALE JOINS OLIVER CO.

EL PASO, Tex., Jan. 9.—Frances Dale has joined the Otis Oliver Stock here as leading lady.

BURLESQUE

STORMS HALT SHOWS IN WEST

COMPANIES TIED UP EVERYWHERE

The blizzard in the West caused no end of trouble with the shows in that section of the country. No trains moved in or out of Chicago at all. The companies playing the houses had to alternate, "The Majestics," which played the Columbia last week moved over to the Star and Garter, while "Spiegel's Review" moved over to the Columbia. The "Girls from the Follies," which played the Empire, moved over to the Gayety and "The Mischief Makers" went into the Empire. The "Gay Morning Glories" was unable to move down town at all and had to remain at the Englewood.

The "Merry Rounders" and "Girls from Joyland" could not get out of Kansas City up to five o'clock Sunday afternoon, but expected to leave that city during the night. "Some Babies" made the matinee at the Century with the curtain ringing up ten minutes late. The "Social Maids" were lost somewhere between Omaha and Kansas City, and had not been located up to Monday afternoon. The two shows playing St. Louis did not get out at all. No reports had been received on other shows up to the time of going to press, but it can be relied upon that none made the matinee in the West or Middle West with the possible exception of the "Maids of America," who had two days after Des Moines to make Omaha.

SLEEP WITH COSTUMES

CINCINNATI, Ohio, Jan. 10.—Manager Harry Hedges of the Olympic has devised a way of helping the burlesque companies to be sure of getting intact to their next stops after leaving Cincinnati. The performers are bundling their costumes into sheets and placing them in the Pullman berths, engaging entire sections instead of single berths. This insures them arriving with their costumes, and as burlesque doesn't need special scenery, in a pinch there is a certainty of not missing a performance under Hedge's plan.

HARRY LEVY MADE TREASURER

CLEVELAND, O., Jan. 14.—Harry Levy was appointed treasurer of the Star Theatre last week to succeed Charlie Burns, who has left for Mt. Clemens for his health.

Levy, who has been with the Campbell and Drew firm for the past twenty years as advertising agent and superintendent of the Star, is now the assistant manager and treasurer of the house.

JEAN FLEMING IS MARRIED

Word was received last week from Utica, N. Y., of the marriage of Jean Fleming a member of the "Hello America" company. She was married in that city recently to a man said to be in the Carnival business, but whose name has not been revealed.

Miss Fleming left the show. She met her husband several months ago when the show was playing Detroit.

ROSENBERG OPENS STOCK

Jerome Rosenberg opened a stock company at the Fourteenth Street Theatre, Monday. In the cast are: Joe Burton, Jack Hubb, Chic Bricmont, Eddie Hart, Estelle Morgan, Ida Bernard, and Bessa Rosa. Ben Bernard produced the show.

WALKER TO ENTER BUSINESS

Bud Walker will close with the "Best Show in Town" at the Empire, Brooklyn, Saturday night. He is going into the commercial business with his father.

ADA LUM WINS CONTEST

The honor of being the most popular woman in show business goes to Ada Lum with "The Charming Widows." Miss Lum last week won the capital prize in a contest run by a local paper.

This is the first time the capital prize has been won by a burlesque woman, although other prizes in the past were won by Babe La Tour, Vera George and Irene Meara.

SUES B. F. KAHN

B. F. Kahn was served with papers last week by the attorneys for Evelyn Stevens, who is bringing an action against him for $1,840, one year's salary which she chaims is due her as prima donna of one of his companies, under a contract.

Kahn has filed an answer through his attorney Leon Lasky, denying that he had a contract with Miss Stevens.

PERFORMERS ARE BOOKED

The following performers were booked last week. Jennie Delmar with Chas. Baker's "Speedway Girls," Marie Elmer and Margia Demarest with "Gay Morning Glories" and Jim McCauley with "Follies of the Day." All were placed through Roehm and Richards.

BILLY HALE IS WELL AGAIN

William Hale, who closed with Billy K. Well's "Mile A Minute Girls" six week ago, to go to the hospital for an operation, has recovered and is out again. He is now in charge of the Publicity Department of the Industrial Branch of the Universal Film Co.

WILL ENTER VAUDEVILLE

Grace Peck will shortly be seen in vaudeville in a new character "single" act, which Billy K. Wells is writing. Miss Peck is the daughter of Geo. Peck, General Manager of the American Burlesque Circuit.

LEW REYNOLDS IS SICK

Lew Reynolds left the Billy Watson "Beef Trust" company at the Empire, Brooklyn, last Saturday on account of illness. He returned to his home in Philadelphia. Ted Evans has replaced him.

"HANDY" SADIE LYONS CLOSES

COLUMBUS, O., Jan. 12.—"Handy" Sadie Lyons, wife of Joe Lyons, left the cast today of "The Darlings of Paris" Company for her home in the East. Mrs. Lyons is going home for a long rest.

MURRAY SIMONS DEAD

Word reached New York last week of the death of Murray Simons, the well-known Hebrew comedian, in New Orleans. Simons had been playing stock at the Dauphine, that city.

LEW WHITE TO CLOSE

YONKERS, N. Y., Jan. 14.—Lew White, who is doing a Hebrew comedy opposite Al Martin in the "Jolly Girls" Company, will close with the show at Springfield.

WATSON TO USE OLD BOOKS

Billy Watson will offer, next season, his two original "Krausmeyers Alley" books, in what he declares will be his farewell tour.

TO TRY ROSENBERG SUIT SOON

The suit of Walter Rosenberg against the Columbia Amusement Company comes up for trial this week.

DUNN PRODUCING FOR KAHN

Charlie Dunn is now producing shows for the B. F. Kahn Companies at the Union Square.

HOWE SIGNS SNITZ MOORE

Snitz Moore joins the Sam Howe Show in Paterson next Monday.

ARMY THEATRE DISPLACES YONKERS

AMERICAN PUTS IN WRIGHTSTOWN

Another change has been made by the American Burlesque Circuit for the week between the Gayety, Brooklyn and Holyoke and Springfield. Commencing Sunday, February 3, with the "Forty Thieves" company, the shows will play three days at Wrightstown, N. J. This town is a short distance from Camp Dix, a cantonment of about 40,000 soldiers.

The shows will play there Sunday, Monday and Tuesday. Wednesday will be taken up in travel to Schenectady, where the shows will open for a three days' engagement, with a Thursday matinee.

Wrightstown will replace Yonkers on the circuit.

It was announced in last week's CLIPPER that the companies would play Schenectady a week, but this has been changed. However, Charlie Robinson's "Parisian Flirts" will play Schenectady a week, it being the only show that will do so.

Yonkers will close this week with the "Jolly Girls."

SHOW TO HAVE ONLY ONE MAN

"Blutch" Cooper has a book in preparation for a new show in which he claims there will be fifty people, forty-nine girls and one man. He will have ten character women in the show. It will be called "The Only Man." Billy K. Wells is writing the book.

TO RETURN TO BURLESQUE

It is claimed that Fanny and Kitty Watson, who are now being featured over the U. B. O. Time, will return to burlesque next season. It is said they will head their own show, as a franchise has been promised them on the Columbia Circuit.

"LID LIFTERS" DO WELL

CLEVELAND, O., Jan. 10.—The Empire Theatre, of this city, played to $300 more last week, than any week in the history of the house. The "Lid Lifters" was the attraction. Jack McNamara is now manager of the Empire.

WALSH LOSES MOTHER

Geo. Walsh was called to his home in Fall River Jan. 7 by the sudden death of his mother. He will return to the Union Square Company this week. Chic Bricmont jumped into Walsh's place last week.

COLD LAYS DAVIS UP

Owing to a severe cold, Billy Davis was compelled to stay out of his "tough" number with the "Jolly Girls" at the Gayety for several days last week. Meyer Gorden did the number for him.

BUDD QUITS SHOW

SCHENECTADY, N. Y., Jan. 14.—Jim Budd closed with the "Mile A Minute Girls" at the Hudson this city last Saturday night.

BENTLEY QUITS GERARD SHOW

W. B. Bentley closed as agent of Barney Gerard's "Follies of the Day" at Atlantic City, Dec. 29.

LUCILLE AMES CLOSES

Lucille Ames closed with the "Record Breakers" Jan. 5 at the Gayety, Minneapolis. Miss Ames left at once for New York.

Burlesque News continued on Pages 27 and 29

JEAN BEDINI HAS A GOOD SHOW THAT WILL WIN ANYWHERE

Jean Bedini has a show this week at the Columbia which is second to none on the circuit, for speed, action, fun and beauty. It is called "Puss Puss," which is an attractive title, but not near so much so as the entertainment.

The show opens with a prologue prettily presented by Marie Sabbott. "Puss Puss" is one specialty after another, with attractive numbers offered by pretty girls.

Jean Bedini is featured and was seen Monday afternoon at his best. He works "straight," and his French accent makes him different than other comedians. He also does some characters most creditably.

The comedy is in the capable hands of Bob Harmon, Clark and McCollough and George Brooks. Harmon does an exceedingly clever eccentric comedy. His way of working and delivering lines in an easy manner that gets laughs is most remarkable. His entrance in the burlesque, with an odd make-up and costume, part of which is a shirt worn up-side down, created no end of amusement.

Clark and McCollough are seen in their familiar tramp characters and were a success. George Brooks does a "rube" very well. He handles his lines nicely and does the part most satisfatorily. He is a good dancer.

Bob Murphy can be classed with the best as a "straight." He works well with the comedians, has a wonderful personality, is a classy dresser and offers his numbers for many encores.

Sid. Malcolm handles the juvenile role without a flaw. He is a fine dancer, sings nicely, and dresses in good style. He takes care of himself in the bits very well also.

Helen Lorayne, a pretty and attractive blonde, is the prima donna. Miss Lorayne renders her numbers nicely and wears pretty costumes, always looking well.

A lively little soubrette is Marie Sabbott. She leads her numbers with vim and plenty of ginger. Her lines are nicely delivered. Miss Sabbott's dresses look well. The blue feathered costume is very attractive.

May Myers makes a neat ingenue, singing well and looking pretty. Her costumes are in keeping with her good work.

"Cupid's Telephone" was nicely offered by Miss Lorayne and Sid Malcolm. The idea is good and it was well put on, with one of the choristers, as Cupid, dancing about.

The Jass Band, with Harmon, Clark, McCollough, Brooks and Malcolm, went big.

Harmon and Malcolm's specialty in one, with Harmon in comedy make-up and Malcolm as a straight, proved good as a dancing and singing act. It went big.

Bedini introduced his juggling act, which was another success. The travesty on a troupe of acrobats was funny and kept the house in an uproar all the time. Bedini, Harmon, Clark and McCollough, Brooks and Malcolm all work hard in this.

Murphy's specialty, in which he offered three patriotic numbers and a recitation, was given in a masterly manner and was appreciated by the audience. In the last number, however, the other members of the company should remain off the stage until it is over, as they detract from it and hurt the finish.

Miss Sabbott and Brooks in a dancing number, which they offer most gracefully, won applause. The flower bit is amusing and well worked up by Bedini, Harmon, Clark, McCollough and two chorus girls. The number with Miss Lorayne and five girls disrobing on the trapeze created attention, and a burlesque on it followed with Harmon, Murphy, Malcolm, Clark and McCollough causing a great deal of fun for the audience.

The Miscka-Pipik Troupe, made up of the principals, giving a burlesque Russian dance, was a whirlwind finish to a good show.

"Puss Puss" is a fine cure for the blues and should win favor in any house.

SID.

ROSS MOBERLY opened in St. Paul Sunday.

Harry Weber left for California last Friday.

Sam Baerwitz spent last week at Lakewood, on a vacation.

Jack Clifford, of Clifford and White, is at Camp Bowie, Texas.

Baird and **Inman** are opening on the Milmer and Vincent time.

Warren Hill has been added to the cast of "Seven Days Leave."

Foy Toy and Company have broken in their new act on the Poli time.

Bonnie Sorra has brought suit for. divorce from Reynold W. Bishop.

Bimbo, the clown, made his first appearance at the Hippodrome last Monday.

Clarence L. Dean is the new manager of the Empress Theatre at Grand Rapids, Mich.

Vera Bloom, daughter of Sol Bloom, has written a play entitled "A Daughter of France."

Bartley Campbell, son of Robert Campbell, is a first class marine on the U. S. S. "Florida."

Florence Wallace, well known Western prima donna soprano, will appear in the East shortly.

Orville Bunnell, a lieutenant in the aviation service, is at the army camp in San Antonio, Tex.

Flora Moore, an old-time favorite, is now with the "Oh Johnny Oh" Company, in a character part.

H. Albert Thompson has signed as publicity representative for the Nella "Joy" Richards Stock Co.

Giovanni Martinelli, of the Metropolitan Opera House, was presented with a son by his wife last Sunday.

Violet Englefield, an English comedienne, will make her first appearance in America in "Fancy Free."

Harry I. Robinson, song writer, has taken space in the office of Harry Sauber, in the Fitzgerald building.

The Five Mazettis left New York last week for a tour of the Pantages time, opening in Minneapolis Sunday.

Harry Abbott, Jr., oldest son of the burlesque agent, is now assistant manager of Fox's Academy of Music.

William Sheer, who is a member of the cast of "The Punch," a one-act sketch in vaudeville, has been drafted.

Walter S. Wills has been engaged to play the part of McMahon in the vaudeville act of McMahon and Chappelle.

Eva Shirley and **Mike Bernard** are rehearsing a new act for vaudeville under the direction of Aaron Kessler.

Tony Stanford, a well known stock juvenile, has enlisted in the navy and is expecting his call any minute.

Teddy Barter, who was formerly treasurer at the Playhouse, is now connected with the McBride ticket offices.

Alice Nielsen and husband, Dr. LeRoy R. Stoddard, returned last Wednesday from their honeymoon trip to Cuba.

Willie McCabe, vaudevillian, was operated on at Camp Dix recently. He was suffering from double hernia.

Alice Neilson, musical comedy favorite, has settled her suit against Elliot, Comstock and Gest, out of court. The suit was for salary on an unfulfilled contract.

ABOUT YOU! AND YOU!! AND YOU!!!

William G. Carmichel, who was connected with the Forbes Robertson Company, is in the Royal Flying Corps.

Beatrice Doan, who has a singing novelty and is just in from the West, is under the management of Jack Levy.

The Watson Sisters were unable to open at the Alhambra Theatre last Monday owing to the non-arrival of their trunks.

Dorothy Follis has gone to Lake Placid in the Adirondacks, where her physician has ordered her to remain for eight weeks.

Murray Barton, of the "Venetian Quintette," says that his baby has a new tooth and that he wants everyone to know it.

Ed Bennett, formerly of Bennett and Marcella, has become associated with Abe Feinberg's agency in the Putnam building.

Percy Weedon has been appointed by the War Department as manager of the Liberty Theatre at Camp Gordon, Atlanta, Ga.

Bobby Albright left last week for a tour over the Pantages time, opening in Chicago, Sunday. This is his nineteenth trip.

William Owens, formerly manager of the Lockport, N. Y., Theatre, is now manager of the Temple Theatre, Union Hill, N. J.

Mr. Hays, of Hays and Neal, was called to Indianapolis, Ind., last week, where his mother is to undergo an operation for cancer.

Will Oakland and his wife left New York last week to begin a tour of the Orpheum Circuit, opening in Minneapolis, Sunday.

William Haynes, who is appearing in "Hogan's Alley," was rejected for the National Army on account of physical disabilities.

Travello, the ventriloquist, opened on the Poli time with a new act called "The Aviating Chauffeur." It is a ventriloquial novelty.

May Wirth was added to the bill at the Hippodrome last Monday afternoon, appearing in a special bareback equestrian number in "Cheer Up."

Louis A. Hirsch arranged the vaudeville bill given last Sunday for the entertainment of the men in training at the Pelham Bay Naval Station.

Nonette, the violinist, was held over for another week in Providence, the first time an act was ever held over in the Keith house in that city.

Erno Rapee has been engaged by S. L. Rothapfel to alternate with Hugo Riesenfeld in conducting the orchestras of the Rivoli and Rialto Theatres.

Andrew Tombes made his first appearance in "Flo-Flo" at the Cort Theatre last Monday night. He introduces his specialty and has several song numbers.

Sol Manheimer, who has been out ahead of "The Beauty Shop" doing everything but the impossible stunt of making the railroads behave, until it closed, is back on Broadway again.

A. C. Christenson has taken over the Lagoon, a large summer resort near Salt Lake City, and will reconstruct and reestablish everything. He holds a ten-year lease on the place.

Will Kirkwood, of Bert LaMont's "Montana Five," was taken sick with appendicitis while the act was playing Buffalo, and was operated on Friday. The act is working without him for the time.

Mario Carboni, of Bert La Mont's "Hogan's Alley" act, was engaged last week to sing for the Victor Phonograph Co., and the act laid off in consequence.

Marion Coakley is appearing in the leading feminine role in "Success," the new starring vehicle of Brandon Tynan, which opened last Monday in Boston.

Samuel Upchurch has taken over the management of the Grand Theatre, at Raleigh, N. C., and is going to give the town the best attractions obtainable.

Yvette Rugel, of Dooley and Rugel, left the cast of "The Passing Show" when that production left Chicago. Gladys Clark left the show in Pittsburgh.

Cynthia Latham has been made understudy of the feminine character in "General Post." Miss Latham is a daughter of Fred G. Latham, the stage director.

Sammy Ronan, this season with the revival of "Shore Acres," has completed a dramatic sketch entitled "Half Lily." The leading character in the skit is a squaw.

Charles Clifford Stirk, a member of the Newlands and Stirk act, has received his final citizen papers and also a notice to report for duty in the National Army.

Jack Gardner and **"Ban" Shaffer** are working in New Jersey breaking in their former vaudeville act. Shaffer recites and Gardner does the straight work in the act.

Barrette and **Neville,** singing and talking novelty act, who have just arrived from the West, are offering a new specialty under the management of Jack Levy.

Bill Haynes, a member of Bert LaMont's "Hogan's Alley," was called for army examination and permanently rejected for physical disability. He has returned to the act.

Bert Marshall is not with his American Minstrels, but has returned to his single black face act playing vaudeville. The minstrel troupe is booked on Southern time, opening January 21.

Victor Herbert was tendered a silver mounted baton by Theodore Hahn, conductor of the Lyric Theatre, Cincinnati, orchestra, as a token from the Cincinnati musicians, last week.

Frank Lynne and **Ruby La Rea** are trying out their new act, "Slip It to Smith." They are just from the West, and open in New London, under the management of Jack Levy.

Arthur Hopkins' new book, "How Is Your Second Act?" is to go to press this week. In this work Mr. Hopkins has embodied his views upon dramatic criticism, acting and play production.

Dr. Alfred G. Robyn, organist at the Rialto, has been confined to his home for several days with an injured shoulder, the result of a fall on the glaze of ice which overspread the city last week.

Private John E. Campbell, No. 2,498,873, is convalescing in the Base Hospital, Toronto, Can., and would be glad to hear from his old friends. His last theatrical engagement was with "The Whip."

Daily R. Paskman, assistant press representative of "Chu Chin Chow" at the Century Theatre, is handling the publicity during the temporary absence of Wm. A. Page, who is in Chicago in the interest of "The Wanderer."

Mark Smith gave a luncheon at his home last Thursday in commemoration of the death of his grandfather, Mark Smith, a noted comedian of Civil War times. Fellow members of the "Blind Youth" company were the guests of the occasion.

Ed. Wynn withdrew from "Doing Our Bit" at the Winter Garden last Monday night and made his appearance in the chief comedy role in "Over the Top," the revue atop the Forty-fourth Street Theatre.

H. P. Hill, manager of the San Carlo Opera Company, is arranging for Middle West bookings of his company. Opera is going big in the West, he says, his song birds now being on their way East from Spokane.

Earl Williams has been rejected from the army for physical reasons, and is now doing a single, in uniform, with the permission of the authorities. He was stationed at Camp Upton and later removed to Camp Gordon.

Michael P. Kreuger, who ran a stock company in Wilkes-Barre, Pa., for the past three years, disappeared on Tuesday morning, after having paid all salaries. No trace of him can be found, and there is no explanation for his absence.

Lester Sager, assistant treasurer of the Winter Garden, is in the Norwegian Deacons' Hospital, Brooklyn, recovering from the amputation of his left leg, made necessary by an accident on the Culver line of the Brooklyn Rapid Transit line, last week.

Dorothy Neal, of Hays and Neal, has left the Grand Hospital, Columbus, O., where she underwent an operation on her throat. She is now stopping at 173 Hinman avenue, that city, and expects to resume her vaudeville work about Feb. 1.

Mr. and Mrs. Arthur Goldsmith are announcing the arrival at their home of a ten pound baby boy to be named Robert. Mr. Goldsmith is conducting most of the affairs in the M. Bentham office, during Mr. Bentham's absence on war duty.

George Welty, the manager, has gone to California, where, in all probability, he will spend the rest of his days. He was recently taken ill in Chicago with stomach and heart trouble and had since been in a hospital there. He has gone to his sister's home.

Katherine C. Dean, sister of Tunis F. Dean, was seriously injured last Saturday by being struck by an automobile while crossing Broadway at Eighty-second Street. She was badly cut and bruised and was taken to her home in an unconscious condition.

Herman Glatt, one of the ushers at the Rialto, last week found a roll of bills, amounting to several hundred dollars, under one of the seats at that theatre and returned it to its owner. He gave the usher one dollar, which the management increased by ten.

Fred Hallen, of Hallen and Fuller, has entirely recovered from his recent illness and is now appearing at the Maryland Theatre, Baltimore. The act comes into the Colonial Theatre next week, being the first time it has worked in the last ten on account of Hallen's illness.

George Duane Brown arrived last Sunday at Coney Island after traveling 4,000 miles on horseback to get material for motion picture plays. He started from the Pacific coast the first of last May, and earned his way by selling photos of himself and delivering lectures on his travels.

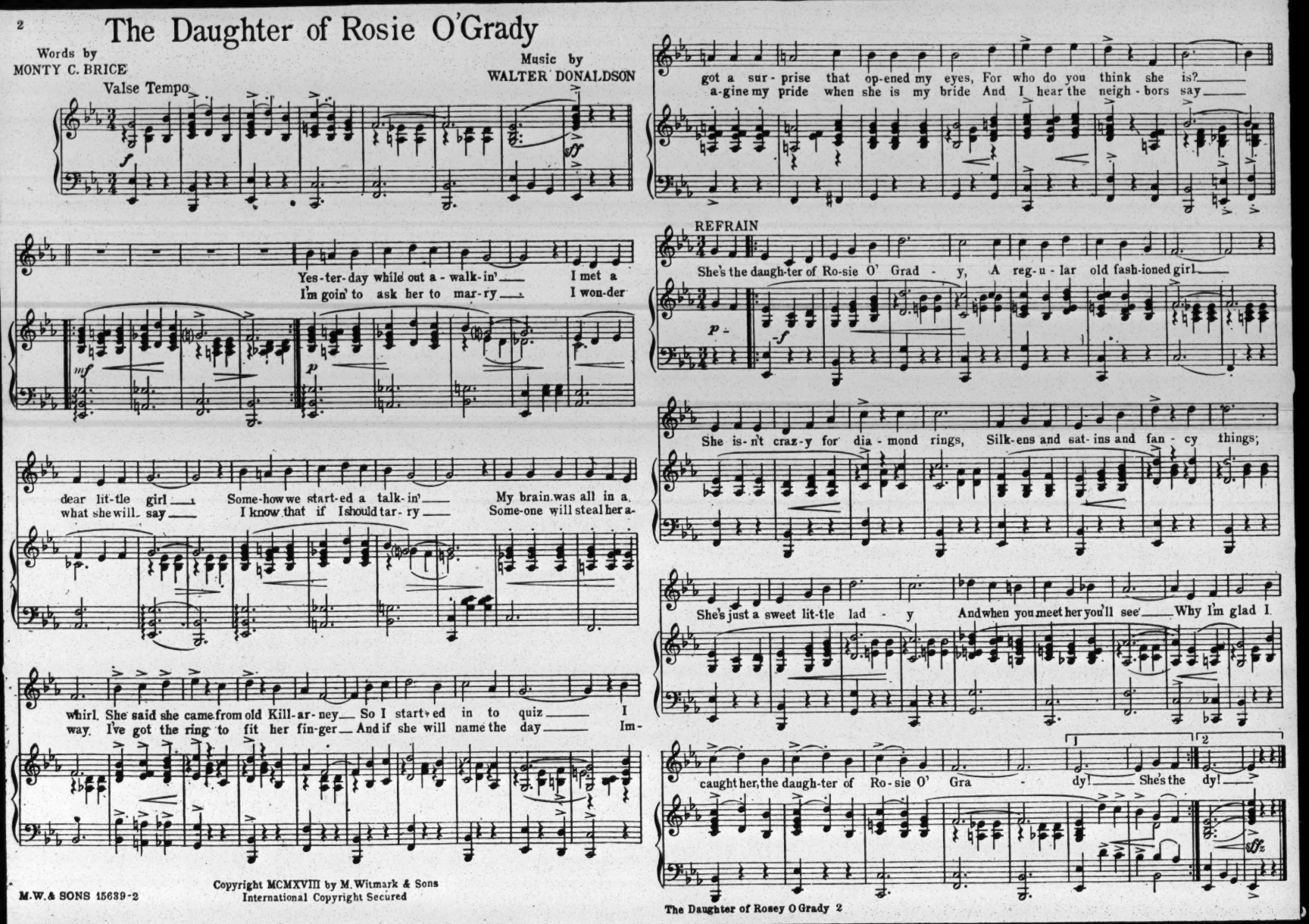
Edward E. Lyons, general manager for Winthrop Ames, has sailed for France as a member of the Y. M. C. A. committee, headed by E. H. Sothern and Mr. Ames. He has gone to study the amusement conditions among the troops in France, and to formulate plans to provide them high-grade entertainment.

Joe Flynn, who has been doing a magician act in vaudeville, has accepted a $15 a day position as paymaster to the contractors who are building the barracks at Wrightstown, N. J. As soon as the barracks are completed there, he expects to go to France to aid in building others for American soldiers when they arrive on French soil.

AFTER 25 YEARS—ANOTHER "ANNIE ROONEY"

That's what everybody says about WALTER DONALDSON and MONTY BRICE'S delightful little waltz song

THE DAUGHTER OF ROSIE O'GRADY

and if consensus of opinion counts for anything—IT'S ALREADY A HIT

2
The Daughter of Rosie O'Grady
Words by
MONTY C. BRICE
Music by
WALTER DONALDSON
Valse Tempo
got a sur - prise that op-ened my eyes, For who do you think she is?
a-gine my pride when she is my bride And I hear the neigh - bors say
Yes-ter-day while out a - walk-in'
I'm goin' to ask her to mar-ry
I met a
I won-der
REFRAIN
She's the daugh-ter of Ro-sie O' Grad - y, A reg-u - lar old fash-ioned girl
She is-n't craz-y for dia - mond rings, Silk-ens and sat-ins and fan - cy things;
dear lit-tle girl
what she will say
Some-how we start-ed a talk-in'
I know that if I should tar - ry
My brain was all in a
Some-one will steal her a-
She's just a sweet lit-tle lad - y And when you meet her you'll see Why I'm glad I
whirl. She said she came from old Kill-ar-ney So I start-ed in to quiz I
way. I've got the ring to fit her fin-ger And if she will name the day Im-
caught her, the daugh-ter of Ro-sie O' Gra - dy! She's the dy!
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International Copyright Secured
The Daughter of Rosey O Grady 2

IT'S THE SIMPLEST CLEVEREST SWINGIEST CATCHIEST SINGIEST AND MOST REFRESHING AND FASCINATING Y O U ' V E EVER HEARD

LEARN IT FROM THIS AND CALL, WIRE OR WRITE FOR ORCHESTRATION.

WE HAVE THEM IN ALL KEYS

M. WITMARK & SONS AL COOK, New York, N. Y., 1562 Broadway

THOS. J. QUIGLEY Chicago, Ill. Schiller Bldg.	ED. EDWARDS Philadelphia, Pa. 35 S. Ninth St.	AL. BROWNE San Francisco, Cal. 508 Pantages Bldg.	JACK LAHEY Boston, Mass. 218 Tremont St.	JACK CROWLEY Providence, R. I. 18 Belknap St.	FRED HARRISON Baltimore, Md. New Reilly Hotel	H. ROSS McCLURE St. Paul, Minn. Emporium	HAL M. KING Kansas City, Kan. Estill Hotel	PETE SMITH New Orleans, La. 1028 Breirville St

WHITE RATS SUPPORTED SUBSIDIARIES

(*Continued from page* 3)

Q.—Have you any record to show how much money was sunk in these corporations? A.—No. I'd like to get one.

Q.—Can you give an estimate? A.—Not a nickel during my time. In their whole life I don't know. What happened to them between June, 1911 and Nov., 1916, I don't know.

Q.—When did the Associated Actors go out of business? A.—June 6, 1916.

The witness was asked to explain how the union purchased stock in these various corporations.

"The Associated Actors bought stock in the corporations," he replied, "and then the union bought stock in the Associated Actors. That is, members did, under the guarantee that the union would buy back the stock at par, if any member became hard pressed for money and wished to sell his holdings.

Q.—Why did you guarantee to do that? A.—Because the managers were trying to put us out of business and if they got control of the stock they could easily do so. Therefore, we made an agreement with those who bought stock that they must offer their holdings to us at par before they offered them to anybody else in case they wanted to dispose of them.

Q.—Do you know the amount the union spent in making repurchases under this guarantee? A.—None, because the stock made a great deal of money. The first year it paid 52 per cent, the second 26 per cent. and the third 16 per cent. I don't think there was any offered up to that time. Then I left.

Q.—Was that guarantee in writing? A.—Not exactly. But it was made on the floor and by the directors to members.

Q.—Were the investments in these corporations brought to the attention of the members of the union. A.—Some were; some were not.

Q.—Have you any record showing how much cash was invested by the union in these corporations? A.—The books are the only records.

Q.—What part of the investment was ever gotten back? A.—To the best of my knowledge, none of this money was ever got back.

Q.—Is there any record showing how much money was spent in re-buying stock under this alleged guarantee? A.—Yes, the disbursement book.

Q.—Where is that? A.—I don't know.

Q.—Were all these books in existence? A.—Yes.

Q.—Are they now? A.—I suppose so.

Q.—Where is the book that would show the amount paid to individual members? A.—That is the book for 1912-13-14. I don't know.

Q.—They are supposed to be in your custody. A.—No sir.

Q.—Weren't they turned over to you? A.—Only such as I have here.

Q.—Who had control before you. A.—Will J. Cook and Waters.

Q.—Didn't they turn them over to you? A.—No.

Q.—Where did they leave them? A.—I suppose at the Rats.

Q.—Do you know whether any of the stock was bought after the corporations had become defunct? A.—No.

Q.—Do you know whether it was worth the price paid for it? A.—No.

Q.—Why did all these corporations fail? A.—Bad management.

Q.—When was the White Rats Realty Corporation formed? A.—I never knew anything about it. I left October 1, 1911. I had heard rumors but knew nothing.

Q.—At the last hearing, Mr. Mountford, a resolution was read which showed that the union approved of the purchase of the leasehold for the clubhouse. It was made August 1st. That was during your time. A.—At that time I was not an officer of the corporation. I was an employee as business manager. On that date I was not in the country and, in justice to myself, I wish to correct a statement made by Mr. Waters that I was signing checks at that time. In March of that year, I was in the West organizing and so far away that I asked to be released from signing checks. The checks were, thereafter, signed by Mr. John P. Hill and Mr. Waters. On June 27th of that year, the Board of Directors passed a resolution sending me to Paris as a special delegate. I went to Europe and did not return until September 5th. I attended before the Board, spoke about plans that they had entered into and left the room. After that I attended no hearings until September 8th, when I tendered my resignation, which was accepted.

Q.—Before you sailed, was there any discussion about putting the funds of the union into the White Rats Realty Co? A.—No.

Q.—Do you know anything about the statement read from *The Player* at the last hearing that no funds of the union were to be used in building the clubhouse? A.—No.

Q.—Did you read that statement in *The Player*? A.—Yes. I read it and knew that it was a lie.

Q.—Did anyone call the attention of the members to the fact that it was false? A.—I did to all I could speak to.

Q.—How did you know it was false? A.—There was no other way to build it.

Q.—Did you try to verify it otherwise? A.—Yes. I looked up the records and found who had incorporated it, and I then knew where the money had come from.

Q.—Did the realty corporation have a separate bank account? A.—It did; but it was not in use until I came back.

Q.—The books show, though, that the realty corporation always owed money to the union? A.—Yes.

Q.—When you came back you divorced them? A.—Yes.

Q.—Who held stock of the union while you were away? A.—Originally, it was in the name of Arthur Driscoll, W. K. Cahill, Robert C. Moore, W. W. Waters and Dennis O'Brien. It was then transferred to Junie McCree, Edward Esmond and W. J. Cook. Following that, Fred Hyland held a share of stock. W. C. Matthews also held some stock.

Q.—While the clubhouse was being built, the union put up $50,000 railroad bonds as security, didn't it? A.—I don't know how much, but they did put up some security in escrow for fulfillment of the contract.

Q.—Upon your return, what steps did you take? A.—I found the union and the realty corporation bankrupt. Not a nickel in the treasury. So I recommended to the Board of Directors that both go bankrupt. That was opposed by certain interested parties, and I thought of resigning and leaving. But, upon further thought, I decided that, with a little assistance, I could pull things through, and I set to work to reorganize. I set about figuring expenses and soon found that it was impossible to run the club as a gift to the members. I wrote and spoke on the subject and established dues.

Q.—Was there ever a demand for an accounting? A.—Yes. A deputation came to me and said that if I could raise $10,000 in 90 days, the thing could be saved. I agreed, and went to work, with the result that I found debts that were concealed from the Board of Directors. For instance, there was a bill of $14,000 to O'Brien and Malevinsky and another for $4,600 to W. J. Cook. They owed altogether about $200,000.

Q.—What assets did they have at that time? A.—Equity in the building. That was all.

Mountford explained how the Associated Actresses of America came to be formed. He said that the women of the order needed protection, but at that time there were persons in the order who did not think that women should belong to it. However, the women were entitled to just as much protection as the men, and, in order that they might have it, the Associated Actresses of America was formed with every advantage of the union. At that time they had a bank account and books of their own, he said, although it was different later.

Q.—They were, then, the female branch of the White Rats? A.—Yes.

Q.—And any investigation of the White Rats should include an investigation of the A. A. A.? A.—Yes. Certainly.

TINNEY NEEDN'T PAY $1,000

Frank Tinney, in the Appellate Division of the Supreme Court last week won the suit instituted against him by Henry Wellbroeck, boat builder.

Tinney contracted for the building of a yacht and, until the new boat was in readiness, Wellbroeck had lent him "The White Cannon," a launch that was in such bad shape that it took him from 10 o'clock one morning till 11 the next to get to Freeport from the Battery. Tinney had paid the plaintiff $1,700 on account and, according to agreement, was responsible for the boat loaned him until it was returned.

Wellbroeck claimed that the boat was in bad condition when returned to him, and brought suit for damage to the amount of $1,000. Tinney testified that the boat was in such bad condition when he got it that he had never used it after it reached Freeport. At the trial term the judgment was in favor of Tinney, but Wellbroeck took the case to the Appellate Division, where the judgment of the lower court was confirmed.

SHUBERT SHOWS SWITCH CITIES

"The Show of Wonders" closed in Philadelphia last Saturday and opened Monday in Cincinnati. "The Passing Show of 1917" closed in Pittsburgh, Pa., on Saturday and followed its Winter Garden predecessor in Philadelphia on Monday.

GIVES PATRONS COUGH DROPS

CINCINNATI, Jan. 12.—This is the season when theatre managers are driven near to desperation by the "coughing" evil. The cold weather, aided by the coal shortage, has made "colds" an epidemic in this city. Manager Ned Hastings, of Keith's, hit on a plan. Whenever patrons begin to cough, an usher bobs down the aisle and offers, quietly and inconspicuously, a little box of cough drops. And the best of the idea is that Hastings gets the "drops" for nothing as samples!

WIFE DIVORCES SAM McCRACKEN

In the Supreme Court in Brooklyn last Thursday Justice Aspinwall granted Catherine McCracken a divorce from Samuel H. McCracken on statutory grounds.

The decree was granted after McCracken admitted to Justice Aspinall that he and the co-respondent, a "Mrs. Smith," had spent the night together in the Henry Court apartments. Mrs. McCracken asked for no alimony.

HOBART PAYS $3,732 JUDGMENT

George V. Hobart canceled an old debt last Friday when he paid the Theatrical Producing Company $3,732.63. The obligation was in the shape of a judgment which the Producing company secured May 18, 1916, and the payment included interest amounting to $106.47.

CHICAGO

DOYLE LEAVES LOEW OFFICE

Frank Q. Doyle, for several years manager of the Western office of the Marcus Loew Circuit, where he acted as general booking manager in the West, filling the weekly attractions at both McVickers and the Rialto theatres in Chicago, has tendered his resignation in both capacities, and will, in the future, conduct an independent agency.

Mr. Doyle will be succeeded by J. C. Matthews, now general booking manager of the Pantages Circuit of theatres, who will continue in both offices. The latter was the local representative for William Morris at the time of Independent vaudeville, and has been directing the destinies of the Pantages Circuit for the last eight years.

CROMWELL AWARDED JUDGMENT

Through his attorney, Leon Barezniak, Fred Cromwell, late stage manager of the Ralph Herz "Oh, So Happy" company, was given a judgment last week for $170 against Charles Hitchcock, at present associated with a local film concern.

It appears that Cromwell offered a scenario to Hitchcock in the summer of 1916. Later, Hitchcock was unable to produce or give an accounting of the script and Cromwell brought suit.

MARSH ATTENDS FAIR MEETING

Edward Marsh, manager of the Western Vaudeville Fair department, went to Grand Rapids last week to attend a meeting of the Michigan State Fair secretaries. Charles Marsh, of the same department, went to St. Paul to be in attendance at the Minnesota meeting of the fair secretaries of that State.

E. P. CHURCHILL RETIRES

E. P. Churchill, at one time general booking manager for the Western Vaudeville Managers' Association, and more recently manager of a Ralph Herz production, has announced his retirement from the field of theatricals, and will go into the cattle raising business at Buenos Aires, South America.

WARDROBE WAS DELAYED

Though the wardrobe and scenery of the "Reckless Eve" act did not arrive for the opening performance at the Majestic last week, the members gave a performance in their street clothes. The baggage, held up by the heavy snow, arrived in time for the evening show.

HODKINS RETURNS

Charles C. Hodkins returned from a tour of his theatres in Texas last week, and reported that everything in that section was in the best of condition and his houses doing good business.

SAXON AND CLINTON SEEN

Pauline Saxon and her new partner are appearing at the Great Northern Hippodrome this week with the billing reading Saxon and Clinton, in "From Nebraska to Broadway."

"LEAVE IT TO JANE" COMING

"Leave It To Jane," with Oscar Ashe and Anna Orr, will replace Joseph Santley and the "Oh, Boy" company as the attraction at the La Salle Theatre next week.

BACHMAN BACK IN TOWN

Freddie Bachman and his "A Day in Kidland" act arrived back in the city last week to fill a split for the W. V. M. A. at the Windsor and Wilson Aevnue theatres.

ANNA PODOLES TO MARRY

Anna Podoles, stenographer-in-chief for Paul Goudron, announces that she has become engaged to marry a wealthy mining man from the West in the near future.

MURIEL DE FOREST RETAINED

Muriel De Forest is the only girl retained for the show at Bismarck Gardens, called "Marigold." She has been working steadily there since August.

AMERICAN BEAUTIES REOPEN

Lew Price's "Four American Beauties" reopened this week, booked solid over the Western Vaudeville time under the direction of the Simon Agency.

GOUDRON BOOKS GRANITE CITY

The Washington Theatre, at Granite City, has opened with the bill booked through Paul Goudron of this city. Business started off big.

COY DE TRICKEY ENTERS "REVUE"

Coy De Trickey has permanently succeeded Cecil Jefferson in Pepple & Greenwald's "All Girl Revue" act.

MARTIN BECK HERE FOR MEETING

Martin Beck arrived in the city last Thursday to attend a directors' meeting of the Orpheum Circuit.

Hats Off
To New York Audiences

They Extend
A Glad Hand To All Artists

Horace Greeley Said, "GO WEST," *But*

FRANCES KENNEDY

THE CHEERIEST COMEDIENNE

In Exclusive Songs by WILLIAM B. FREIDLANDER and HERBERT MOORE

Came EAST and Scored

At B. F. Keith's Palace Theatre
This Week, January 14

Booked Solid
Direction { HARRY WEBER—East
SIMON AGENCY—West

PAUL DURAND PRESENTS

LA BERNICIA

America's Youngest Prima Ballerina

This Week, Jan. 14, at B. F. KEITH'S PALACE THEATRE, New York

AT KEITH'S **RIVERSIDE** THIS WEEK (JAN. 14)

GEORGE FOX AND ZELLA INGRAHAM

"A Merry Medley of Melody and Mirth"

NEXT WEEK (JAN. 21), KEITH'S, BOSTON

DIR.—LEWIS AND GORDON

NEW ACTS

(Continued from page 9)

MARY MARBLE AND CO.

Theatre—*Eighty-first St.*
Style—*Musical play.*
Time—*Twenty-five minutes.*
Setting—*Special full and two drops.*

Seldom has vaudeville seen an act so spectacularly presented, so well cast and so beautifully staged as is this one by John L. Golden, entitled "The Sky Bird." Mary Marble, who is starred, is exceedingly at home in the part she plays, that of a Chinese princess. The others in the cast are good actors and well suited to their roles.

The real star, however, is not Miss Marble, but Phil Dwyer, in the role of a tiger. He will be remembered as the lion in "Androcles and the Lion," and in this play is quite as funny as in the former similar part. He supplies all the fun in the play, which, without him, might be rather dull.

The plot deals with the Princess who must marry a man she hates unless a certain miracle happens, to wit, the descent of a "green-eyed sky-bird" from the heavens. This difficulty is solved by an American lover, who is an aviator.

The first scene represents the palace, and the last is a panorama, showing the aeroplane flying through the sky with the Princess and the American in it.

The music is pretty, having a melodious quality seldom found in acts of this sort, and the lyrics are cleverly written and neatly pointed. The costumes must have cost much. In the cast, Ward de Wolfe, who is the American, is quite the type, but does not know how to dance, and, therefore, shouldn't try. In one place he attempts an eccentric acrobatic bit which deserves mention as the worst dancing we have ever seen.

The act is a big-time headliner without question. It should keep Miss Marble going for a long while to come.

P. K.

"ONE SUMMER'S DAY"

Theatre—*Harlem Opera House.*
Style—*Novelty acrobatic.*
Time—*Twelve minutes.*
Setting—*Special full stage.*

This team consists of a man and woman who deserve credit for the originality of their method of presentation, but little for what they do.

The setting represents a rose garden with an arbor in the centre. A swing is attached to the latter. The man enters, sits in the swing and starts reading. The girl enters with a croquet mallet. The man takes this and another and balances on them, finishing by balancing on one hand with one mallet. The girl then gets in the swing and the man gets up on the arbor and lifts the swing with his teeth. The girl then does a dance.

For a finish he puts her in a large flower basket and carries her off stage, raised high above his head on one arm. They do very few stunts, spending most of their time in preparation or stalling. The girl's dance is bad, and should be cut. The act needs a lot of speed before it will go. P. K.

JULIE KING AND CO.

Theatre—*Proctor's 23rd St.*
Style—*Sketch.*
Time—*Fifteen minutes.*
Setting—*Special drop in one.*

Miss Ring is assisted by James Norval, and the two present a rather clever skit called "Divorced," which is well worked out and has a good surprise finish.

The drop represents the waiting room of the Pennsylvania station, and the two meet there by chance. They were divorced some years ago. Talk ensues, in which they first quarrel. Then she sees a picture in his watch, and both talk about the loved one they lost. This sob stuff brings them together again, and they decide to remarry.

For a finish the picture of the loved one is shown, and it represents a huge and ugly dog. The acting is admirable, and the lines are all good. The act contains much clever business. It should get good booking. P. K.

FOLLIS SISTERS AND LEROY

Theatre—*Proctor's 23rd St.*
Style—*Dancing.*
Time—*Fifteen minutes.*
Setting—*Full stage.*

This is a prettily costumed and splendidly staged turn, presented by three people who know how to dance, sing and get their stuff over.

They open with a modernized fox-trot done by all three, followed by dialogue between the man and one girl, which is well done and extremely funny. The man then does an acrobatic dance, followed by one girl, who wears a striking costume and executes some difficult steps. They finish with a trio dance, speedy and graceful.

The girls wear unusual costumes, changing for every number. Their repertoire has variety and originality and the whole act runs along with a smoothness and ease which sets it apart from the average. P. K.

ERNEST RACKETT

Theatre—*Proctor's 23rd St.*
Style—*Single.*
Time—*Ten minutes.*
Setting—*In one.*

Ernest Rackett works in evening clothes and silk hat, which, whether through comedy intention or simply bad luck, do not fit. He opens with a song in which the names of various newspapers are used in punning fashion, and then tells some stories, which the billing says are his own. If they are, he is older than he looks, as many of them hark back to the days when sugar was five cents a pound.

Another song about canned music and canned food follows, the point of which fails to get over. All of his songs are new, but poor. If he writes them himself, as the billing says, that seems to be his principal mistake. He should get some one more competent to do it.

P. K.

SULLIVAN AND MASON

Theatre—*Proctor's 23rd St.*
Style—*Singing and talking.*
Time—*Twelve minutes.*
Setting—*In one.*

This team of two men, one in a frock coat and the other in Eton jacket, have some fast dialogue, a good routine and a splendid closing idea. Their voices are good. A refinement usually lacking in acts of the sort sets them a bit apart, and makes them eligible for the better class houses.

They open with a song, "Berry Picking Time" and follow with dialogues. The shorter man works comedy and the other straight. The straight sings a ballad and they close with an imitation of the "girl and man act," in which the comedian puts on an evening dress. Their burlesque is perfect, and gets them over to a good hand. P. K.

ADLON AND CO.

Theatre—*Proctor's 58th St.*
Style—*Comedy juggling.*
Time—*Fifteen minutes.*
Setting—*In three.*

Adlon is dressed as a tramp and carries one assistant in bellhop uniform. He does little real juggling, spending most of his time stalling with his props.

He opens by dragging out a junk-cart, in which are numerous articles. He starts to work and is constantly interrupted by noises off stage, etc. He works for a time with three balls, and every time he does a supposedly good thing he rings a little bell, which is old stuff. Some work with hats follows. He lights a cigar, which vanishes. A tramp, painted on a special wing he carries, is seen to have the cigar, and then the assistant falls through a chair from back stage.

The act is made up of discarded material for the most part. P. K.

"OVER HERE"

Theatre—*Harlem Opera House.*
Style—*Playlet.*
Time—*Twenty-five minutes.*
Setting—*In three.*

This playlet was written by Samuel Shipman and Clara Lippman and has merits far above those of the usual vaudeville sketch. It is acted by as competent a cast as one could find anywhere. The man who plays the doctor is very good.

The scene is the office of the exemption board. A little Irishman who has been turned down for physical disability comes to start a fight because he wasn't accepted. It develops that his girl turned him down when she heard the sad news. She is now going with Jim, a slacker, who got his exemption by making himself sick before examination.

Dan tells the board that Jim is perfect physically. Jim and the girl then come in and the doctor tells the girl that Dan is the better man and Jim is a slacker. He reads off the list of ailments which Jim professed to have, disgusting the girl. At the finish, both are accepted, and the girl tells them that at the end of the war she will marry the best man.

The act is full of good comedy and snappy lines and has some splendid dramatic situations. It is timely, original and clever, and will go with any audience. P. K.

BOWERS, WALTERS & CO.

Theatre—*Proctor's 23rd St.*
Style—*Comedy dancing.*
Time—*Sixteen minutes.*
Setting—*Full stage.*

This trio presents one of the funniest acts that vaudeville has seen in some time and they do it on the sheer strength of personality. Their material isn't unusually amusing, being simply acrobatic dances and contortions. But they can't move without getting a laugh.

They are dressed as three rubes, all wearing goatees. They open with an eccentric dance, and follow with handsprings, walking on their hands, etc. Then a trapeze is dropped and they try to climb on it, falling down and getting generally injured. For a finish they come out with horns and make horrible noises. At the showing, they were encored time and again, and in one of these encores they added a novelty, in which they held a conversation by means of clogging. One would rap out a sentence with his feet, and the other would answer. The three men present an act which will hold any position in any house. For genuine fun they are very good.

P. K.

THREE O'GORMAN GIRLS

Theatre—*Harlem Opera House.*
Style—*Musical.*
Time—*Twelve minutes.*
Setting—*Special drop in one.*

The Three O'Gorman Girls offer an exceptionally neat act. Each one of the trio is attractive and makes a very fine appearance upon the stage.

The turn opens with one of the girls, as a drummer, standing in the doorway of the drop. She introduces her sisters and then makes her exit. The sisters come on, one as a Red Cross Nurse and the other as a bugler. They do a number and bring on the third member of the Trio again who does a solo dance, featuring her high kicking.

The next bit is a cornet solo, exceptionally well done for a girl.

A duet with trombones follows, accompanied by a dance. For the finish, all three are upon the stage, one playing the cornet and the others the trombones.

The only improvement that the act might make is the solo dance of the girls. It looks too home made at present. As the act looks, it should be a winner over the better small time. L. R. G.

ALFREDO CAMAROTA CO.

Theatre—*Eighty-first.*
Style—*Ballet.*
Time—*Twenty minutes.*
Setting—*Special drops.*

This company carries six girls and two principals. The settings are inartistic throughout, and in some cases out of place in such an act. The cycloramic curtains filling the stage are of an ugly green color, resembling a pool table.

The act opens with an Egyptian dance by the corps de ballet, in which they display evidences of about two weeks' ballet training. Their arm work, spacing, team work are all bad. The dance contains several good figures, but it is ruined by the slipshod work of the girls.

Camarota and Margaret Severn next appear in one of the familiar stiff ballet duos, and execute it remarkably badly. The man, as a dancer, simply has no technique whatever, while the girl, though a little better, needs years of training before she can even be mediocre. Their dance is prettily costumed, and, being of the flashy and difficult looking sort, made a fair impression on the house.

The corps de ballet next gave a Neapolitan dance in native coustumes, which was about the best thing in the act. It had spirit and power, and the lack of training was not so noticeable in it as in the straight ballet work. Miss Severn followed with a solo in which all her faults were splendidly emphasized, and the entire company concluded with a patriotic finale, in which the girls were dressed in the colors of the various allies, and Miss Severn represented the United States. Stage thunder and lightning accompanied this and it was finished by Camarota coming out in chains, which were loosed by Severn. A drop showing the Statue of Liberty was then discovered, and, of course, got a slight hand. With so many really good dancers appearing on big time, it is doubtful if this act has much chance, for, by comparison with even the passable ones, it falls way down.

P. K.

WALTER PERCIVAL AND CO.

Theatre—*Harlem Opera House.*
Style—*Playlet.*
Time—*Eighteen minutes.*
Setting—*Full stage.*

Percival is assisted by a man and a woman, all very capable. Their vehicle has some surprises in it, and is better written than the usual melodramatic surprise sketch. Some novelty in the way of an ending is also inserted.

Percival plays the role of a playwright, at a loss to know how to end his play. He and his wife quarrel over the ending, and both fall asleep. Then follows a dream, although the house does not know this as yet. The wife's lover enters and a scene ensues in which much melodramatic thrill takes place. The wife is shot. A stage hand then enters, and asks how the play is going to end. The playwright refuses to tell him, so the stage hand turns out all lights. When they are flashed on again the wife and husband are just waking up. They decide to go to the theatre and let the play go.

There is a drop in interest after the awakening, and this should be improved, as a better curtain is needed. Otherwise the play is exciting and interesting throughout. P. K.

NELSON AND CASTLE

Theatre—*Proctor's 58th St.*
Style—*Talk, songs.*
Time—*Fourteen minutes.*
Setting—*In one.*

Nelson and Castle present a turn that should go very well over its present time. The turn consists of a man and girl and opens with the latter coming on singing a number. The man follows. He has a number and puts over a few gags with the girl, after which the latter goes into a solo.

The next number by the man is very well executed. The song itself is good and the man's portrayal of a henpeck is exceptionally well done. Some more gags follow, the immortal sugar gag being among them. They finish with a duet.

L. R. G.

Much Would Be Lost and Little Ga

The above headline appeared on the editorial page of the *New York American,* Friday, January 11th. The editorial itself referred to State Administrator Wiggin's suggestion of drastic measures for relieving the coal situation by possibly closing the theatres at ten o'clock. It further suggests "that the issue should be carefully considered, for while the people were willing to make sacrifices, and were making them, there was no reason to impose unnecessary burdens upon them. That no business has contributed more to charity, Liberty Loan and the promotion of loans, and in the patriotic general and specific support of the war than the theatrical business.

"Indeed," says the editorial, "it is the theatrical managers and performers that have enabled nearly all the individual charity entertainments to be successful and for that reason every consideration within reason should be shown to the managers and performers.

"And finally that no burden should be put upon any business which is likely to crush it and close it up." Then to further prove the importance of the theatres in connection with the present war, after proving that the saving of coal would be infinitesmally small compared to the amount of good that the theatres were doing by being permitted to keep open regular hours, "that it would be a great mistake for the Government to permit such action because it would not only lose its 10 per cent war tax, but would have on its hands a great body of unemployed actors, while the people would be deprived of the many benefits they now receive from the theatres, including the privilege extended to the poor to spend the cold nights in them when no other shelter offered."

"The people have enough sad and serious questions in regard to this war to contend with. Surely some amusement is their due and their right by giving the people cheerfulness, some moments of happiness, some relief from the tense and harassed hours of the workday."

"The theatres have a great claim—on account of their patriotism, a claim on account of the service which they and the theatrical performers have rendered to the Government and to every war charity, a claim on account of the value of the business to the Government as a source of revenue, a claim on account of the promotion value of the theatres to the Government in the disposal of Liberty Bonds, and in the expression of public policies, a claim on account of the function the theatres are called upon to perform during these distressing times—a function most important *in giving the people their hours of entertainment and keeping them content and satisfied.*

...tained By Closing Theatres Early

"The usefulness of the theatres to the public and to the Government is so great that it would be a grave mistake not to recognize it and give the theatres full opportunity *to continue their valuable contributions to the public welfare and the nation's cause.*"

We believe that the publishers in creating patriotic war songs admittedly have caused enlistments in the army and navy by the thousands, songs that have relieved the minds and cheered the hearts of those whose sons and fathers went to the front, have likewise contributed much that was of great value to the nation.

"OVER THERE," George Cohan's historical patriotic song; "GOOD-BYE, BROADWAY, HELLO FRANCE" —Baskette's contribution "WE'RE ON OUR WAY TO BERLIN, BUT WE'LL GET THERE," with Arthur Fields' inspiring melody.

"WHERE DO WE GO FROM HERE?" Wenrich's jolly song, all have contributed to the good cause.

Other publishers besides ourselves have contributed, but we claim a fuller and greater share than any other publisher, and we are proud of our achievement.

We went further. We bought full pages in the *Saturday Evening Post,* also space in other magazines and daily papers to call the attention of the general public to songs of comfort and cheer. Songs of patriotism that made the parents feel proud that their boys went to the front. We helped to turn their sad hours into glad hours by interesting singing artists throughout the United States in these songs, to have them publicly rendered in all places where songs could be sung, as well as at the recruiting stations and at the camps. Performers are contributing their talents and time to a degree never before heard of, and it is an undisputed fact that they are and always have been the greatest single force to give up their time and talents cheerfully at all times for charitable and benevolent purposes. Therefore, we want to thank the *New York American* and other papers who have given help editorially and through their news columns in the interest of the theatres and managers and the artists.

As a further evidence of our intense interest, we are again spending Five Thousand Dollars for a full page ad in the *Saturday Evening Post* which appears in the issue of January 17th. Read the ad. Notice how full of cheerfulness it is; one can see at a glance how it will affect the people generally and help the artists and theatres as well as the Government in interesting the people in songs of cheer; songs as we said in one of our previous advertisements were "Gloom Chasers."

That's why we feel we have a right to ask performers throughout the land to continue their interest in these songs, especially in "HOMEWARD BOUND," which great artists are continuously singing in practically all of the largest theatres in the country, not overlooking the fact that the three-a-day, the cabaret performers and so forth all along the line are likewise proportionately contributing their share in introducing to the public this wonderful patriotic song, as well as all the other songs mentioned in the *Saturday Evening Post.*

Our announcements to the profession in the theatrical papers also include "IT'S A LONG WAY TO BERLIN," that wonderful, full of pep American song—make them laugh to the words of that syncopated song, "I DON'T WANT TO GET WELL"—keep them "jazzed up" with that rollicking song tornado "DARKTOWN STRUTTER'S BALL," as well as that melodious novelty ballad, "IN THE LAND OF WEDDING BELLS"—then just to make it a strong —red blooded finish—sing—and sing it loud—WE'LL KNOCK THE HELLIGO OUT OF HELLIGO INTO HELIGOLAND."

Let us keep up the good work and the Government will, as it must already, recognize the value of the theatre, the artist *and the song* as a most desirable element in connection with the war and very little if anything could be gained by closing the amusement places either entirely or part time.

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Orpheum—Four Husbands—Jas. H. Cullen—Harry Von Tassen—Winona Winters—Robbie Gordone—Herbert's Dogs—Claude & Fannie Usher.

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MILWAUKEE, WIS.

Orpheum—Emmet Corrigan—Aveling & Lloyd—Frankie Heath—Milo—Lyons & Yosco—Three Bobs—Jack Connelly & Co.—Burdella Patterson.

NEW ORLEANS, LA.

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OMAHA, NEB.

Orpheum—Sophie Tucker & Co.—Cooper & Ricarlo—Frank Westphal—Cooper & Robinson—Imperial Jim Jesu—Skating Bear—"In the Dark."

OAKLAND, CAL.

Orpheum—Elsa Ruegger & Co.—Bert Sworr—Avon Comedy Four—Clara Howard—Kanazawa Japs—Connelly & Craven—Holt & Rosedale.

PORTLAND, ORE.

Orpheum—Four Marx Bros.—Comfort & King—Bessie Rempel & Co.—Doc. O'Neil—Mogarr & Co.—"Five of Clubs"—Moore & Haager.

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LOEW CIRCUIT

NEW YORK CITY.

American (First Half)—Rambler Sisters—Hubert Dyer & Co.—Tracey & McBride—"Old Soldier Fiddlers"—Edith Ferguson—Camerson, DeWitt & Co.—University Four. (Last Half)—Doan & Doan—Gilson & DeMont—Gleasons & O'Houlihan—Hunter & Godfrey—"Peach on the Beach"—El Cota—Clark & Francis—Gorman Bros.—Lonardo Trio.

Boulevard (First Half)—Tokai Japs—Ferguson & Sunderland—Jessie Haywood & Co.—Thos. Potter Dunne—Knapp & Cornella. (Last Half)—McGee & Anita—Robinson & Dewey—Chas. & Sadie McDonald—Willie Solar—Stephan Sisters.

Avenue D (First Half)—Savannah & Georgia—Lony Nase—El Cota—Enid Sebs & Co. (Last

(*Continued on page 34.*)

WHY LOOK FURTHER?

Chas. K. Harris has all the big song hits for the new year. If you doubt it, just read the titles and you will be convinced.

"IS THERE A LETTER FOR ME?"

A leaf torn from Life's History

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A breath of perfume, wafted from Oriental Japan

"JUST A BIT OF DRIFTWOOD"

(ON THE SEA OF LIFE)

A heart-story song classic

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A waltz "dream" song of love

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By VAN & SCHENCK

"SWEETNESS"

(HONEY-SUCKLE OF MINE)

By EDDIE LEONARD

"WHAT A WONDERFUL DREAM"

(IT WOULD BE)

A descriptive heart-story song

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"BREAK THE NEWS TO MOTHER"
"LOVE O' MINE"
"YANKEE" (He's There, All There)
"I'LL SEE YOU LATER, YANKEE LAND"
"YOU KISSED ME" (And Said Good-Bye)
"KATHLEEN, MY ROSE"

And the instrumental Waltz sensation of the World:

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A SENSATION AT B. F. KEITH'S BUSHWICK, WEEK OF JAN. 7

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"When Hubby Missed the Train"

BOOKED SOLID U. B. O. DIRECTION---ALF. T. WILTON

WILL BLAND & CO. ENID

Australia's Greatest Illusionists

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SAM ALEX

KRAMER and CROSS

Advanced Exponents of Physical Culture

Direction—IRVING COOPER

The Blackstone Quartette

J. E. Kelley, 1st Bass — Thos. Smith, 2nd Bass — Earl McKinney, 1st Tenor — J. W. Coleman, 2nd Tenor and Dir.

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WILLIAM JANE KENNEDY PRESENTS CHARLES

YOUNG and WHEELER

BACHELORS OF MUSIC IN VAUDEVILLE

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High Class and Comedy Singing, Dancing, Talking and Pianologue. Music from Grand Opera to Ragtime

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MARGIE GALE

ADDIS & STEWART

A Few Songs and a Little Nonsense

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Ball Bros. & Co.

European Eccentric Pantomimists

Direction—LEW GOLDEN U. B. O.

RALPH BILLIE JACK

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Singing, Dancing and Piano In Vaudeville

THE OVANDOS

Whirlwind Xylophonists Booked Solid Dir., HARRY SHEA

JACK MARIE

DAVIS and ELMORE

Comedy, Singing and Talking in One ASSISTED BY JOE. Direction—Mark Levy

FOUR KASTING KAYS

Study in Mid-Air—Playing U. B. O.

PETE MACK, Eastern Representative C. W. NELSON, Western Representative

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(George and Idabell)

SURPRISING CLOWNS Direction, ALF. T. WILTON

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Vaudeville's Pre-eminent Exemplars of Dancing Oddities.

KIPP and KIPPY

COMEDY JUGGLERS Direction ALF. T. WILTON

Smiletta Sisters

NOVELTY DE LUXE—ALF. T. WILTON

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THE AERIAL GIRL In Vaudeville

SOMETHING NEW IN THE AIR

THE WHITE TRIO

NOVELTY GYMNASTIC—IN VAUDEVILLE

JIM and ANN FRANCIS

A Nut Comedy Piano Act in one Direction Jack Lewis and Arthur Klein

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BACK TO SINGLE ACT

EL CLEVE

Of El Cleve & O'Connor

Mother and Baby Doing Well Direction—MAX GORDON

ROUTE LIST

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DRAMATIC AND MUSICAL

Anglin, Margaret Fulton—N. Y., indef.
Adams, Maude—Chicago, Ill., 1419.
"Broadway After Dark" (Woodhall Amusement Co.)—Oblong, Ill., 6; West Salem, 17; Mt. Vernon, 18; Christopher, 19; Salem, 21; Herven, 22.
"Blind Youth"—39th St. Theatre, N. Y., indef.
"Business Before Pleasure"—Eltinge, N. Y., indef.
"Boomerang"—Tremont, Boston, indef.
Barrymore, Ethel—Empire, N. Y., indef.
"Brat, The"—Colonial, Chicago, indef.
"Cohan Revue of 1918"—New Amsterdam, N. Y., indef.
"Cheer Up"—Hippodrome, indef.
"Come Out of the Kitchen"—Powers, Chicago, indef.
"Chu Chin Chow"—Century, N. Y., indef.
"Canary Cottage"—Santa Rosa, Cal., Jan. 16; Watsonville, 17; Hollister, 18; San Jose, 19-20; Modesto, 21; Marysville, 22; Chico, 23; Red Bluff, 24; Redding, 25; Ashland, Ore., 26; Medford, 28; Eugene, 29; Portland, 30 to Feb. 2; Seattle, Wash., 3-6; Aberdeen, 7; Tacoma, 8 and 9; North Yakima, 10; Spokane, 11 and 12; Missoula, Mont., 13; Butte, 14; Helena, 15; Great Falls, 16 and 17; Lewiston, 18; Billings, 19; Travel, 20; Bismark, N. D., 21; Jamestown, 22; Fargo, 23.
"Doing Our Bit"—Winter Garden, N. Y., indef.
"Eyes of Youth"—Maxine Elliott's Theatre, indef.
"Flo-Flo"—Cort, N. Y., indef.
"Flame, The"—Los Angeles, Cal., 14-19; Fresno, 20; Barkersfield, 21; Santa Barbara, 22; Pasadena, 23; San Diego, 24-25-26.
"Flora Bella"—Charleston, W. Va., 16; Parkersburgh, 17; Clarksburg, 18; Cumberland, Md., 19; Johnstown, Pa., 21; Butler, 22.
"Gypsy Trail, The"—Cort, Chicago, indef.
"Gypsy Trail, The"—Plymouth, N. Y., indef.
"Going Up"—N. Y., indef.
"General Post"—Gaiety, N. Y., indef.
"Heritage"—Playhouse, indef.
"Her Regiment"—Lyric, Phila., 14-26.
"Happiness"—Criterion, N. Y., indef.
"Henpecked Henry" (West) (Woodhall Amusement Co.)—Brunswick, Mo., 16; Huntsville, 17; Bowling Green, 18; Troy, 19; St. Charles, 20; Montgomery, 21, Centralia, 22.
"Henpecked Henry" (Central) (Woodhall Amusement Co.)—Camella, Ga., 16; Pelham, 17; Bainbridge, 18; Quitman, 19; Valdosta, 21; Moultrie, 22.
"Hans und Fritz"—Kalamazoo, Mich., 16; Coldwater, 17; Battle Creek, 19; Benton Harbor, 21; Michigan City, 22.
"Human Soul, The"—Montreal, Can., 14-19.
"Jack o' Lantern"—Globe, N. Y., indef.
"King, The"—Cohan's, N. Y., indef.
"Lombard, Ltd."—Morosco, N. Y., indef.
"Leave It to Jane"—Longacre Theatre, 14-19.
"Land of Joy"—Knickerbocker, N. Y., 14-26.
"Lord and Lady Algy"—Broadhurst, N. Y., 14-26.
"Lilac Time"—Cohan's Grand, Chicago, indef.
"Music Master"—Forrest, Phila., 14-19.
"Maytime"—Studebacker, Chicago, indef.
"Man Who Came Back"—Princess, Chicago, indef.
"Masquerader, The" (R. W. Tully)—Booth, N. Y., 14-19.
Mantell, Robt., Co.—New Orleans, La., 14-19.
"Man Who Stayed at Home"—Playhouse, Chicago, indef.
"Man Who Came Back"—Wilbur, Boston, indef.
"Mother Carey's Chickens"—Majestic, Boston, indef.
"Maytime"—Shubert, N. Y., indef.
"Man from Wicklow"—Walnut, Phila., 14-19.
"Madonna of the Future, The"—Adelphi, Phila., 14-19.
"Nothing But the Truth"—Plymouth, Boston, indef.
"Naughty Wife, The"—Harris, N. Y., indef.
"Oh, Doctor" (Woodhall Amusement Co.)—Cumberland, Md., 16; Keysor, W. Va., 17; Thomas, 18; Parsons, 19; Elkins, 21; Buckhannon, 22.
"Oh, Boy"—Casino, N. Y., indef.
"Oh, Boy"—La Salle, Chicago, indef.
"Odds and Ends"—Bijou, N. Y., indef.
"Over the Top"—48th St. Roof, N. Y., indef.
W. B. Patton (Frank B. Smith, mgr.)—Colfax, Ill., 16; Hoopeston, 17; Homer, 18; Rantoul, 19.
"Parlor, Bedroom and Bath"—Republic, N. Y., indef.
"Polly with a Past"—Belasco, N. Y., indef.
"Pipes o' Pan"—Hudson Theatre, N. Y., indef.
"Pretty Papa" (Woodhall Amusement Co.)—Bucyrus, O., 16; Mansfield, 17; Chicago Jct., 18; Marion, 19; Sandusky, 20; Norwalk, 21; Wooster, 22.
"Pollyanna"—Lyceum, St. Joe., 18-19.
"Passing Show 1917"—Chestnut Str. Opera House, Phila., indef.
"Rambler Rose" (Chas. Frohman, mgr.)—Detroit, Mich., 14-19; Buffalo, N. Y., 21-26.
"Step Lively" (Woodhall Amusement Co.)—Hinton, W. Va., 16; Bluefield, 17; Pulaski, Va., 18; Radford, 19; Lynchburg, 21; Lexington, 22.
"Show of Wonders"—
Skinner, Otis (Chas. Frohman, mgr.)—Broad, Phila., 14-19; Baltimore, Md., 21-26.
"Stop, Look, Listen"—Wichita, Kans., 16; La Junta, Colo., 19; Trinidad, 20; Pueblo, 21; Colorado Springs, 22.
"Sunny South" Company (J. C. Rockwell, Mgr.)—Albion, Pa., 16; Conneautville, 17; Greenville, 18; Andover, Ohio, 19; Sharon, Pa., 21; Mercer, 22.
"Success"—Park Sq. Boston, Indef.
"Turn to the Right"—Garrick, Phila., indef.
"Thirteenth Chair"—Hollis, Boston, indef.
"Tailor Made Man"—Cohan & Harris, indef.
"Tiger Rose"—Lyceum, N. Y., indef.
"Traffic in Souls"—Lodi, Wis., 16; Hillsboro, 17; Elroy, 18; Sparta, 19; Tomah, 20; New Lisbon, 21; Poynette, 22.
"There She Goes" (Harvey D. Orr, Mgr.)—Ithaca, N. Y., 16; Courtland, 17; Oneonta, 18; Binghamton, 19.
"Uncle Tom's Cabin" (Wm. Kibble)—St. Louis, Mo., 14-19.
"Very Idea, The"—Garrick, Chicago, indef.
Washington Sq. Players—Comedy, N. Y., indef.
"Why Marry"—Astor, N. Y., indef.
"Watch Your Step"—Minneapolis, Minn., 13-16; St. Paul, 17-19; St. Cloud, 20; Winnipeg, Can., 21-26.
Wilson, Al. H.—Olean, N. Y., 16; Wellsboro, Pa., 17; Sayre, 18; Elmira, N. Y., 19; Rochester, 21-23.
"What's Your Husband Doing"—Shubert, Boston, 14-19.
"Yes or No"—48th St., 14-19.
Ziegfeld Follies—Illinois, Chicago, indef.
"Midnight Frolic"—New Amsterdam Roof, N. Y., indef.

STOCK

Auditorium Players—Malden, Mass., indef.
Alcazar Players—San Francisco, indef.
Austin, Mildred, Musical Comedy—Star, Louisville, Ky., indef.
Aborn Opera Co.—Pittsburgh, Pa., indef.
Alhambra Players—Alhambra Theatre, York, Pa., indef.
Baker Stock Co.—Portland, Ore., indef.
Bunting, Emma, Stock Company—Grand Opera House, San Antonio, Tex., indef.
Bishop Players—Oakland, Cal., indef.
Blaine's James, Players—Saskatoon, Can., indef.
Burnes, Melville—Northampton, Mass., indef.
Bradley & Earl Stock Co.—Strand, San Antonio, Tex., indef.
Bus. Mgr. Jack Ball Stock Co., Herald Square Theatre, Steubenville, Ohio.
Champlin Stock Co.—Newburgh, N. Y., 14-19.
Cooper Baird Co.—Zanesville, O., indef.
Crown Theatre Stock Co. (T. W. Rowland, Sr.)—Chicago, indef.
Comican Players—Bayonne, N. J., indef.
Cutter Stock Co.—Ithica, N. Y., 14-19.
Day, Elizabeth Players—Sharon, Pa., indef.
Dominion Players — Winnipeg, Manitoba, Can., indef.
Dwight, Albert, Players (G. A. Martin, mgr.)—K. and K. Opera House, Pittsburgh, Pa., indef.
Dainty, Bessie, Players (I. E. Earle, mgr.)—Orpheum Theatre, Waco, Tex., indef.
Dubinsky Bros.—St. Joseph, Mo., indef.
Dubinsky Bros.—Kansas City, indef.
Enterprise Stock Company (Norman Hilyard, mgr.)—Chicago, indef.
Earl Stock (Larry Powers, mgr.)—Sharpsburg, Pa., indef.
Emerson Players—Lawrence, Mass., indef.
Elbert & Getchell Stock—Des Moines, Ia., indef.
Earle, Ira Stock—Waco, Tex., indef.
Fielder, Frank, Stock—Elmira, N. Y., indef.
Fifth Ave. Stock—Fifth Ave., Brooklyn, indef.
Gordinier Bros., Stock—Ft. Dodge, Ia., indef.
Grand Theatre Stock Co.—Tulsa, Okla., indef.
Glaser Vaughn, Stock—Detroit, Mich., indef.
Gifford Young Co.—Stevens Point, Wis., 14-19.
Holmes, W. Hedge—Troy, N. Y., indef.
Howard, George, Stock Co.—Vancouver, B. C., Can., indef.
Hippodrome Stock Co.—Hippodrome, Oakland, Cal., indef.
Jewett, Henry, Players—Copley, Boston, indef.
Klark-Gladys Co.—Westbrook, Me., 14-19.
Kenyon Stock Co. (Forry L. Bott., mgr.)—Kenyon, Pittsburgh, indef.
Knickerbocker Players—Philadelphia, indef.
Katzes, Harry, Stock—Salem, Mass., indef.
Krueger, M. P.—Wilkes-Barre, Pa., indef.
Lakeside Musical Comedy Co.—Denver, Colo., indef.
Lieb, Harris Stock Co.—Wilson, Chicago, indef.
Lewis, Jack X., Stock (J. W. Carson, mgr.)—Chester, Pa., indef.
Liberty Players—Strand, San Diego, Cal.
Lillem, Ed. Clark, Stock—Chester, Pa., indef.
Levy, Robt.—Lafayette, N. Y., indef.
Levy, Robt.—Washington, D. C., indef.
Miller & Ball Stock Co.—Steubenville, O., indef.
Moses & Johnson Stock—Paterson, N. J., indef.
MacLean, Pauline, Stock (W. W. Richards, mgr.)—Samuel's Theatre, Jamestown, N. Y., indef.
Modern Players—Pabst, Milwaukee, Wis., indef.
Marcus Musical Stock Co.—New Bedford, Mass., indef.
Morosco Stock—Los Angeles, indef.
Mills, E. C.—Oklahoma, Okla., indef.
Marks Bros. Stock Co.
Niggemeyer, C. A.—Minneapolis, Minn., indef.
Orpheum Players (Geo. Ebey, mgr.)—Oakland, Cal.
Orpheum Stock Co.—Orpheum, Newark, N. J., indef.
Oliver, Otis, Players—El Paso, Tex., indef.
Oliver, Otis, Players (Otis Oliver, mgr.)—Wichita, Kan., indef.
O'Neill, Wm.—Manchester, N. H., indef.
O'Hara-Warren-Hathaway—Brockton, indef.
O'Connell, J. F., Stock—Halifax, N. S., indef.
Poli Stock—Bridgeport, Conn., indef.
Poli Stock—New Haven, Conn., indef.
Packard-Jay—Jersey City, N. J., indef.
Phelan, E. V.—Lynn, Mass., indef.
Pickert Stock Co.—Lynchburg, Va., 14-19.
Robbins Stock Co.—Belle Fourche, 14-19.
Shannon Stock Co.—Lawrenceburg, Ind., 14-19.
Shubert Stock—St. Paul, Minn., indef.
Somerville Theatre Players — Somerville, Mass., indef.
Spooner, Cecil, Stock—Grand Opera House, Brooklyn, indef.
Sites-Emerson Co.—Lowell, Mass., indef.
Sites-Emerson Co., Haverhill, Mass., indef.
Sned-E-Kerr Co.—Salem, Ore., indef.
Van Dike & Baton Stock (F. Mack, mgr.)—Joplin, Mo., indef.
Vollman, E. H., Stock—Stockton, Cal., indef.
Vollman—Salt Lake City, Utah, indef.
Williams, Ed., Stock—Kokomo, indef.
Wilkes' Players—Seattle, Wash., indef.
Wilson, Tom—Lyric, Butler, indef.
Wallace, Morgan, Stock—Sioux City, Ia., indef.
Willard, Fred, Stock—White Plains, N. Y., indef.
Weir Mome Players—Park, Pittsburgh, indef.

INTERNATIONAL CIRCUIT

Attractions for the Week of January 20

"After Office Hours"—Paterson, N. J., 22-26.
"Bringing Up Father"—Orpheum, Montreal.
"Dangerous Girl, A"—Indianapolis.
"Girl He Left Behind"—Kansas City.
"Hans und Fritz"—Imperial, Chicago.
"Little Girl in a Big City"—Walnut, Phila.
"Lure of the City"—Pittsburgh.
Mutt and Jeff—Columbus.
"Marriage Question, The"—Orpheum, Phila.
"One Girl's Experience"—St. Louis.
"Peg o' My Heart"—National, Chicago.
"Pretty Baby"—Louisville.
"Smarter Set, The"—Youngstown.
"Story of the Rosary"—Milwaukee.
"Turn Back the Hours"—Detroit.
"Thurston"—Atlanta, 22-26.
"Trail of the Lonesome Pine"—Cleveland.

BURLESQUE

Columbia Wheel

Al Reeves—Gayety, Montreal, Can., 14-19; Empire, Albany, N. Y., 21-26.
Ben Welch—Casino, Brooklyn, 14-19; Empire, Newark, 21-26.
Best Show in Town—Empire, Brooklyn, 14-19; Park, Bridgeport, 24-26.
Bowery—Lyric, Dayton, 14-19; Olympic, Cincinnati, 21-26.
Burlesque Revue—Olympic, Cincinnati, 14-19; Star & Garter, Chicago, 21-26.
Burlesque Wonder Show—Columbia, Chicago, 14-19; Berdell, Des Moines, Iowa, 20-24.
Bon Tons—Star, Cleveland, 14-19; Empire, Toledo, O., 21-26.
Behman Show—Meriden, Ct., 14-16; Cohan's, Newburg, N. Y., 17-19; Miner's, Bronx, New York, 21-26.
Broadway, Frolics—Corinthian, Rochester, 14-19; Bastable, Syracuse, N. Y., 21-23; Lumberg, Utica, 24-26.
Bostonians—Colonial, Providence, 14-19; Casino, Boston, 21-26.
Follies of the Day—Majestic, Jersey City, 14-19; People's, Philadelphia, 21-26.
Golden Crooks—Miner's, Bronx, New York, 14-19; Empire, Brooklyn, 21-26.
Hello America—Empire, Albany, N. Y., 14-19; Gayety, Boston, 21-26.
Harry Hastings—Palace, Baltimore, 14-19; Gayety, Washington, 21-26.
Hip, Hip, Hoorah—Gayety, Boston, 14-19; Grand, Hartford, Ct., 21-26.
Howe, Sam—Open, 14-19; Orpheum, Paterson, 21-26.
Irwin's Big Show—Gayety, Pittsburgh, 14-19; Star, Cleveland, 21-26.
Liberty Girls—People's Philadelphia, 14-19; Palace, Baltimore, 21-26.
Majestic—Gayety, Detroit, 14-19; Gayety, Toronto, Can., 21-26.
Merry Rounders—Gayety, St. Louis, 14-19; Columbia, Chicago, 21-26.
Million $ Dolls—Gayety, Buffalo, 14-19; Corinthian, Rochester, 21-26.
Mollie Williams—Gayety, Washington, 14-19; Gayety, Pittsburgh, 21-26.
Marion's, Dave—Star and Garter, Chicago, 14-19; Gayety, Detroit, 21-26.
Maids of America—Gayety, Omaha, 12-18; Gayety, Kansas City, 21-26.
Oh, Girl—Grand, Hartford, Conn., 14-19; Jacques, Waterbury, Conn., 21-26.
Puss Puss—Columbia, New York, 14-19; Casino, Brooklyn, 21-26.
Roseland Girls—Gayety, Toronto, 14-19; Gayety, Buffalo, 21-26.
Rose Sydell's—Casino, Philadelphia, 14-19; Hurtig & Seamon's, New York, 21-26.
Step Lively—Jacques, Waterbury, Conn., 14-19; Meriden, Conn., 21-23; Cohen's, Newburg, N. Y., 24-26.
Star & Garter—Orpheum, Paterson, 14-19; Majestic, Jersey City, 21-26.
Sporting Widows—Empire, Toledo, O., 14-19; Lyric, Dayton, O., 21-26.
Social Maids—Gayety, Kansas City, 14-19; Gayety, St. Louis, 21-26.
Sight Seers—Casino, Boston, 14-19; Columbia, New York, 21-26.
Sam Sidman—Bastable, Syracuse, 14-16; Lumberg, Utica, 17-19; Gayety, Montreal, Can., 21-26.
Spiegel's Review—Bershell, Des Moines, Iowa, 13-17; Gayety, Omaha, Neb., 19-25.
Some Show—Hurtig & Seamon's, New York, 14-19; open 21-26; Orpheum, Paterson, 28-Feb. 2.
Twentieth Century Maids—Empire, Newark, 14-19; Casino, Philadelphia, 21-26.
Watson's Beef Trust—Park, Bridgeport, 17-19; Colonial, Providence, 21-26.

American Wheel

American—Englewood, Chicago, 14-19; Empire, Chicago, 21-26.
Army and Navy Girls—Binghamton, 14-15; Oswego, 16; Niagara Falls, 17-19; Garden, Buffalo, 21-26.
Aviators—Youngstown, 17-19; Victoria, Pittsburgh, 21-26.
Auto Girls—Lowell, Mass., 14-16; Worcester, 17-19; Olympic, New York, 21-26.
Broadway Belles—Cadillac, Detroit, 14-19; Gayety, Chicago, 21-26.
Biff, Bing, Bang—Trocadero, Philadelphia, 14-19; South Bethlehem, 21; Easton, 22; Wilkes Barre, 23-26.
Cabaret Girls—Star, Toronto, Ont., 14-19; Savoy, Hamilton, Can., 21-26.
Charming Widows—Gayety, Philadelphia, 14-19; Majestic, Scranton, 21-26.
Darlings of Paris—Grand, Akron, O., 17-19; Empire, Cleveland, 21-26.
Follies of Pleasure—Garden, Buffalo, 14-19; Star, Toronto, Ont., 21-26.
Forty Thieves—Star, Brooklyn, 14-19; Gayety, Brooklyn, 21-26.
French Frolics—Savoy, Hamilton, Can., 14-19; Cadillac, Detroit, 21-26.
Gay Morning Glories—Empire, Chicago, 14-19; Fort Wayne, Ind., 20; Majestic, Indianapolis, 21-26.
Grown Up Babes—Penn Circuit, 14-19; Grand, Trenton, 23-26.
Girls from Follies—Majestic, Indianapolis, 14-19; Terre Haute, 20; open, 21-26; Lyceum, Columbus, 28-Feb. 2.
Girls from Joyland—Standard, St. Louis, 14-19; Englewood, Chicago, 21-26.
Girls from Happyland—Empire, Hoboken, 14-19; Star, Brooklyn, 21-26.
Hello Girls—Majestic, Scranton, 14-19; Binghamton, N. Y., 21; Oswego, 22; Niagara Falls, 24-26.
Innocent Maids—Gayety, Minneapolis, 14-19; Star, St. Paul, 21-26.
Jolly Girls—Hudson, Schenectady, 17-19; Holyoke, Mass., 21-23; Springfield, 24-26.
Lid Lifters—Victoria, Pittsburgh, 14-19; Penn Circuit, 21-26.
Lady Buccaneers—Wilkesbarre, 16-19; Empire, Hoboken, 21-26.
Mischief Makers—Gayety, Milwaukee, 14-19; Gayety, Minneapolis, 21-26.
Military Maids—Gayety, Baltimore, 14-19; Trocadero, Philadelphia, 21-26.
Monte Carlo Girls—Gayety, Chicago, 14-19; Gayety, Milwaukee, 21-26.
Mile-a-Minute Girls—Holyoke, Mass., 14-16; Springfield, 17-19; Howard, Boston, 21-26.
Orientals—Open, 14-19; Lyceum, Columbus, 21-26.
Pacemakers— Olympic, New York, 14-19; Gayety, Philadelphia, 21-26.
Pat White's—Grand, Trenton, 16-19; Gayety, Baltimore, 21-26.
Parisian Flirts—Gayety, Brooklyn, 14-19; Hudson, Schenectady, 21-26.
Review of 1918—Howard, Boston, 14-19; Lowell, Mass., 21-23; Worcester, 24-26.
Record Breakers—Open, 14-19; Gayety, Kansas City, 21-26.
Social Follies—Star, St. Paul, 14-19; Duluth, 20; open, 21-26; Gayety, Kansas City, 28-Feb. 2.
Some Babies—Century, Kansas City, 14-19; Standard, St. Louis, 21-26.
Speedway Girls—Empire, Cleveland, 14-19; Erie, Pa., 21; Ashtabula, O., 22; Youngstown, 23-26.
Tempters—Lyceum, Columbus, O., 14-19; Court, Wheeling, W. Va., 21-23; Grand, Akron, O., 24-26.

PENN CIRCUIT

Monday—New Castle, Pa.
Tuesday—Johnstown, Pa.
Wednesday—Altoona, Pa.
Thursday—Harrisburg, Pa.
Friday—York, Pa.

MINSTRELS

Fields, A. G., Minstrels—Allentown, Pa., 16-17; Wilkesbarre, 18-19; Pittston, 20-21; Scranton, 22.

MISCELLANEOUS

Adams, James—Floating Theatre, Elizabeth City, N. C., indef.
Mysterious Smith—Ashland, Kans., 16-17; Norwich, 18-19; Stillwater, Okla., 24-26.

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PRIMA DONNA — INNOCENT MAIDS

CHAS. E. LEWIS
SINGING AND DANCING JUVENILE
With Barney Gerard's "SOME SHOW"

Maud HAYWARDS In a
With Hurtig & Seamon's "Hello America"

MAE O'LOUGHLIN
Featured with 6 Diving Girls — With Hip-Hip-Hooray Girls

GLADYS SEARS Aviators

JOE WESTON—SYMONDS ALFARRETTA
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KATHERINE PAGE
Prima Donna — Hurtig & Seamon's Big Burlesque Wonder Show

CLAIRE DEVINE
LEADS — DIXON'S REVIEW 1918

BURLESQUE NEWS

(Continued from page 15 and on 29)

BEN WELCH HAS A SHOW THAT IS CREDIT TO CIRCUIT

Ben Welch and his Big Show opened at the Casino, Brooklyn, Monday night to a crowded house, and if the attendance has anything to do with the class of show offered a record will surely be hung up this week.

This is one of the best comedy shows of the season. The situations are ingenious and humorous and proved a decided success.

Ben Welch is the star, and it can be said a comedian of usual merit, who can keep an audience in an uproar of laughter continuously. Welch stands in a class by himself in his Hebrew impersonation either in or out of burlesque.

In speaking of Pat Kearney as a "straight," you speak of the best, as few can equal him in burlesque as a "feeder." He also dresses immaculately and works most naturally. His work with Welch and others in the show is faultless.

Billy Wild gives an excellent account of himself, doing a rather out of the ordinary "Dutch" character in the first part and an old "legit" in the burlesque. He handles both nicely, and is very funny, knowing just how far to go for laughs.

Sid Gold does a corking good juvenile. Gold is perfectly at home when he is putting a number over. As a dancer, few have been at the Columbia this season who can come anywhere near him. He is a good all-around man.

Elva Grieves, a shapely and very pretty prima donna, is seen to advantage many times during the performance. Miss Grieves has a good voice, renders her numbers well, reads lines distinctly and wears pretty gowns, of which she has a number.

A pretty blonde ingenue is Leona Earl. Miss Earl is in many scenes, doing them nicely. She sings well and has a pretty wardrobe.

Frankie Martin, about four feet of soubrette, with the action of a bunch of firecrackers, put over her numbers with the speed of a submarine chaser and then more. She wears pretty dresses.

Frank P. Murphy does Irish, and does it well. He works most of the time with Wild, and shows himself well in the comedy scenes.

Welch has an excellent chorus of lively girls, who can sing and show results of careful rehearsing in their numbers, which were prettily arranged. Their costumes were of unusual beauty.

The soldier bit, with Wild, Murphy, Kearney and the Misses Earl, Martin and Grieves, is funny.

The 'phone bit of Wild and Miss Grieves won many laughs. It is something different and really amusing.

Gold's specialty, in which he offered three numbers, stopped the show.

Ben Welch's first appearance down near the close of the first part was greeted with a sorm of applause. He offered a monologue full of bright and witty lines. His parodies won favor. He, too, stopped the action of the performance for several minutes.

The Moving Picture Studio scene was put on with care in every detail. It has many funny situations, which were worked up nicely by the principals. Welch makes a quick change to his Italian character for the next scene, offering a specialty which proved thoroughly enjoyable.

The march led by by Miss Grieves drew marked attention, the girls going through the different maneuvers perfectly.

Welch's pick-out numbers brought out the talents of a number of the girls in singing and dances. One girl in particular, who offered an Irish song, has an excellent voice and rendered numbers cleverly.

Welch and Kearney's specialty was a good example of a fine exchange of wits which caused no end of amusement.

Welch has a great entertainment. He is one of the biggest drawing cards in burlesque and a credit to the circuit.

SID.

KAHN PUTS OVER GOOD SHOW AT THE NAT. WINTER GARDEN

The National Winter Garden Show was a decided success last week at B. F. Kahn's Follies.

It was called "The Naughty Widows," and featured Jack Shargel. The "Volunteers" was the first part, and "At Atlantic City" followed. Many bright and funny scenes were presented, which were heartily applauded.

Jack Shargel, who made his first appearance at this house last week, was a decided success. His style in portraying the Hebrew character is most natural, the way he handles it more than pleasing his audiences.

Fred Bulla did very good Irish, working opposite Shargel.

Arthur Putnam handles the "straight" part most satisfactorily. He works nicely with the comedians, and reads his lines distinctly. He knows how to dress also.

Bernie Clark is the juvenile, and a corking good one, at that. He is a dandy dancer and puts his numbers over well. He also does some good character work.

Fay Shirley is the prima donna. Miss Shirley has become very popular on the Kahn circuit. She handles her lines well, and though suffering with a bad cold last Saturday, rendered her numbers nicely.

Estelle Colbert has improved greatly in her work since last season, and has developed into a fine soubrette. She works fast, puts her numbers over with plenty of vim and wears pretty dresses. Miss Colbert has lost considerable weight since last season, which has improved her a lot in looks and in her work.

Ethel Devean, another soubrette with lots of personality, has six numbers, which she puts over well. This young lady has a great future, if she continues with the good work she has shown the few weeks she has been with the company.

The "table" bit, with Putnam, Harrigan and Miss Shirley, is fast and witty. Harrigan shows up well in this scene. One of the best numbers in the show, led by Miss Devean, was "Wedding Belles." This number, in which the chorus aids, was staged most elaborately and offered in a novel way. Credit goes mostly to the producer, as he extended himself here.

The "flower" bit, offered by Shargel, Putnam and the Misses. Colbert and Shirley, went over big.

A singing and dancing specialty by Miss Colbert and Clark proved a big success and revealed many good steps. The act was good.

"For You a Rose," by Miss Shirley, went big, and was beautifully produced.

"Cin Cinnatti," by Shargel, went for six encores.

The "White Wash" bit was one laugh after the other. Shargel, Bulla, Clark, Harrigan and Putnam worked it up for all that could be got out of it.

"Bedouin Girl," offered by Viola Sparth and the chorus, near the end of the show, was another big hit, and was artistically staged. The lighting effects added much to its success, and it was well rendered.

The chorus is a hard working one, with a lot of pretty girls who can sing and dance. The numbers have been arranged most carefully, and were out of the ordinary. Solly Fields has proven himself a producer of rare skill in arranging the numbers for these shows. He stands out above the others.

SID.

BURLESQUE NOTES

Ada Lind, prima donna of the "Charming Widows," has placed herself under the management of Roehm and Richards for future engagements.

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INGENUE SOUBRETTE — DIXON'S REVIEW 1918

BURLESQUE NEWS

(Continued from pages 15 and 27)

"PARISIAN FLIRTS" IS ROBINSON'S BEST PRODUCTION

The "Parisian Flirts," Charlie Robinson's latest offering, was the attraction at the Star last week and more than pleased. The show is fast, has a good cast and a fine chorus.

In many ways, it is different than any show seen at the Jay street house this season. Robinson does not make an appearance until near the end of the first part, when he does his specialty as a tramp. In the burlesque, which is called "Cohen, the Butcher," he portrays the role of Cohen and is extremely funny in the Hebrew character. He has a way of his own in delivering it that is very effective.

In Al. Raymo, Robinson sure has a wonderful comedian. Raymo portrays an Italian role in a most clever way, working naturally. The manner in which he delivers his lines kept the audience in constant laughter last Thursday night. As a taxi driver in the first part, and a cop in the burlesque, he won no end of applause, not once stepping out of the character.

May Bernhardt is seen at better advantage this season than before, improving in her work greatly. She handles the "dope" bits very well and, as a boy, looks great. She handles her numbers nicely also.

Willie Mack is a corking good juvenile. He sings well, is a good talker and puts his numbers over with a punch. He dresses in good style and knows how to wear clothes. He is a good man.

Grace Lewis, while suffering with a bad cold, got her numbers over nicely and handled her part with ease. She reads her lines with expression and her costumes are pretty.

Freda Lela is the ingenue and does nicely with the part. She puts her numbers over.

Jerry Fleming is in her first season as soubrette, and shows good prospects. She is lively and works up her numbers well.

Billy Kelly does an Irish comedy, working opposite Raymo in the first part and Robinson in the burlesque. He handles the part well.

Johnnie Cook is funny in his eccentric "nut" part.

Tabasco and Peppe play bits and show up well in their different parts.

The specialty of Bernhardt, Mack and Cook is a corking good singing and talking act. It goes over big and will do for vaudeville any time.

Raymo, with the two Savages, in the soup bit, is funny. Robinson's specialty and his parodies made a big hit. His material is good and well put over.

Tabasco and Peppe, a fictitious name by the way, offers a good dancing and acrobatic act in which the smaller man does some fine work in the line of hand springs and tumbling.

The burlesque with Robinson as the butcher and Kelly as a saloonkeeper is full of action and well handled. Raymo was good for a laugh every time he appeared.

Robinson has a good looking lot of girls in the chorus, who work and look fine. His numbers have been well arranged and he has spared no expense in costuming the girls, as the dresses are attractive and pretty.

Robinson has the best show of his career and is deserving of the big business he had at the Star last Thursday night. SID.

STEIN'S
FOR THE STAGE FOR THE BOUDOIR
MAKE-UP

STOCK AND REPERTOIRE

(Continued from page 13)

CLARKE DOING WELL IN FRISCO

SAN FRANCISCO, Jan. 11.—The Harry Corson Clarke company is in its third week at the Alcazar Theatre, and is doing well. "Cheating Cheaters" is this week's bill, for which Evelyn Vaughan was especially engaged. The company, headed by Mr. Clarke and Margaret Dale Owen, includes Hewlett Benjamin, Shirley Huxley, J. Anthony Smyth, Alice Mason, A. Burt Wesner, James Gleason, Fred B. Thomas, Myles McCarthy and Ada Wolcott.

SOMERVILLE SEES "NEST EGG"

SOMERVILLE, Mass., Jan. 12.—"The Nest Egg" was presented last night by the stock company at the Somerville Theatre, and before a wet and therefore uncomfortable audience, scored a good share of success. Grace Fox gave a capital performance of Hetty Gaudy. Adelyn Bushnell made Alice Adams a most likeable person.

NEW PLAYERS DO WELL

READING, Pa., Jan. 14.—Ted Brackett and Vera Townsend, new members of the Orpheum Players, made many friends last week in "Mile-a-Minute Kendall." This week "The Blue Envelope" is the bill. Road dramatic shows are few and far between in this city, but the local public is being well served by the players who are giving a good class of plays and are doing good individual work.

THAYER CHARLES INJURED

TOLEDO, O., Jan. 12.—Thayer Charles, who closed here last month with the Robert Payton Stock Company, was badly hurt while doing a double dancing turn Christmas Day and has been confined to his room since. He has suffered considerable pain, the ligaments having been torn from each side of his spine and it will probably be some weeks before he can resume work.

JACK AMORY RECOVERING

NORTHAMPTON, Mass., Jan. 14.—Jack Amory came out of the Dickinson Hospital last week. He has been out of the cast of the Northampton Players productions at the Academy since last November and, while he is not yet back in his old place, it is confidently expected that he soon will be.

JOINS NORTHAMPTON PLAYERS

NORTHAMPTON, Mass., Jan. 8.—Ann Mason, leading woman; Langdon Gillett, leading man, and Mary Louise Benton, second woman, have joined the Northampton Players, the last two named making their first local appearances this week in "Mrs. Dane's Defense."

BARNES STOCK IN TERRE HAUTE

NORTHAMPTON, Mass., Jan. 14.—Jack Barnes Stock Company has located at the Lois Theatre here for an indefinite run. The company includes Ina Edwins, Eddie Barnes, Al Bush, Roy Rogers, Walt Williams, Agnes Kyle, Beggs and Beggs and a chorus of five girls.

REJOINS CORNELL-PRICE CO.

NEW KENSINGTON, Pa., Jan. 14.—Gavin Dorothy rejoined the Cornell-Price Players to-day as leading man, and opens with the company at the Columbus Theatre, here. No. 1 STOCK

ROSE ADELLE PLAYS HEAVIES

CONNELLSVILLE, Pa., Jan. 14.—Rose Adelle is now playing heavy leads with the Manhattan Stock Company which is playing an indefinite engagement here.

JACKSON JOINS BALTIMORE STOCK

Carl T. Jackson has been engaged for second business with the stock company at the Auditorium, Baltimore, Md., which opens next Monday.

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Barnstead, Ed. H.
Boas, Howard M.
Bwins, Pete
Bowen, H. J.
Barrett, Lew
Blake, Basil
Carroll, T. J.
Churchill, C.
Crockles, Leslie C.
Campen, Harry
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Leigh, Mabel
Lee, Virginia
Lydy, Beth
La Rue, Lena G.
Leavitt, Kathryn
Marsten, Mae
Noss, Bertha E.
Paplova, Nadia
Pryor, Nartha
Paulson, Vera
Plummer, Nellie
Rennart, Bertha
Reams, Gladys
Sattily, May
Strouse, May
Shannon, Frances
Sewell, Hallie
Sutherland, Blossom
St. Clair, Essie
Stanley, Mrs. Stan
Tower, Silence
Vaschton, Jane
Verne Sisters
Wilson, Mrs. Sam B.
Whit, Blanche
Worth, Charlotte
Winn, Mrs. N. R.

CRANDALL MAKES BIG DEAL

WASHINGTON, D. C., Jan. 9.—An important deal in theatrical real estate circles in this city was consummated last week when Harry M. Crandall, Barry Bulkley and R. W. Bulkley purchased all right and title in the Crandall Theatre Company controlling the Metropolitan Theatre, now in the course of erection at F street and Tenth street. Through this transaction Tucker K. Sands, cashier of the Commercial National Bank; Fred S. Swindell and A. Muehleisen relinquish all connection with the Metropolitan Theatre, which will throw open its doors to the public about the middle of February under Harry M. Crandall. The board of directors of the new Crandall Theatre Company will include, in addition to Crandall, B. and R. W. Bulkley, Peter A. Drury and Michael J. Keane. The real estate end of the transaction was negotiated through Moore & Hill. The capitalization of the new Crandall Theatre Company is placed at $700,000. In addition to the Metropolitan Theatre, Crandall, Bulkley and A. E. Beitzell have purchased outright the recently opened Knickerbocker Theatre, at Columbia road and Eighteenth street, Tucker K. Sands, Fred S. Swindell and A. Muehleisen retiring from this corporation. The capitalization of Crandall's Knickerbocker Theatre Company is placed at $250,000. The Crandall circuit now controls the Metropolitan, the Knickerbocker, Crandall's, the Savoy, the Avenue Grand, Apollo and the American.

WANT AMERICAN PASSION PLAY

WEST HOBOKEN, N. J., Jan. 10.—There is a movement on foot among prominent Catholics of New York and New Jersey to establish the dramatic production, "Veronica's Veil," presented annually since 1916 under the direction of Passionist priests of West Hoboken, N. J., as the "American Passion Play" and as a rival of the world-famous production of Oberammergau. The play, of which there will be twenty-five presentations, will begin on Feb. 17. More than 40,000 persons attended the twenty-eight performances of the play during the Lenten season of 1917. A "nationalization committee," which will appoint sub-committees to work for recognition of the Passion Play as a national dramatic institution is being formed.

DEATHS OF THE WEEK

MME. KATHARINA SCHRATT, the well known Austrian actress, died recently in Vienna, according to German papers received here. Mme. Schratt was for years an intimate of the late Emperor Francis Joseph whom she first met in the early 80's. From the first she exercised an influence over the Emperor and soon became known as the woman behind the Austrian throne. She was appointed Court actress of the Hofburg Theatre where she remained for many years as leading lady. She occupied an establishment near the Palace and nearly every morning the Emperor breakfasted with her. In 1882, prior to her becoming the Emperor's favorite, Mme. Schratt appeared in New York at the Thalia Theatre under the management of Heinrich Conried playing the role of Cyprienne in "Divorcons," and met with great success. It was shortly after her return to Vienna that she came into Royal favor. With the death of Francis Joseph in November, 1916, Mme. Schratt's political power came to an end and a dispatch from Zurich stated she had been refused admittance to the Emperor's death chamber and was requested to leave the palace. It was also stated that under the Emperor's will she received $250,000.

FRANK B. RAYMOUS, for many years widely known in southern California for his feats in high diving, died Sunday, December 30, at his home in Los Angeles. He was forty-five years of age and made frequent appearances in the city parks and beach resorts giving diving exhibitions. He leaves a widow and three sons.

KITTY MITCHELL, formerly well known on the vaudeville stage, died January 10 at her home in Brooklyn, from heart disease. The deceased, who in private life was Mrs. Kate Samuel, was born fifty years ago in Leavenworth, Kan. She made her first appearance on the stage with the late Joseph Jefferson in "Rip Van Winkle." Later she was a co-star in Wm. A. Brady's musical comedy "All Around Chicago." She next appeared in her own production "A Crazy Patch." She made her debut in vaudeville at Tony Pastor's Fourteenth Street Theatre and claimed to be the first woman to introduce recitative songs. For a time she and Della Fox appeared in a sister act and played leading vaudeville theatres. Miss Mitchell was the first woman to join the White Rats. She retired from the stage fifteen years ago. She is survived by a son George B. Samuel and a brother, Frank Mitchell, an actor. The funeral took place from her late home on Sunday.

CHARLES W. BENNETT, a well known vaudeville manager, who died January 3 at Christ Hospital, Jersey City, N. J., following an operation, was buried last Wednesday from the Stephen Merritt Chapel, Eighth avenue and Twenty-first street, this city. The funeral was delayed to allow Mrs. Bennett, who was in San Francisco, when her husband died, to attend. The deceased, who was forty-five years of age, established the first chain of vaudeville theatres in Canada, which was known as the Bennett Circuit, and included theatres in Montreal, Ottowa, Hamilton, Quebec and London. The circuit was affiliated with the United Booking Offices and later it became the Canadian Circuit. Mr. Bennett was a member of the F. and A. M., the Friars, the Green Room and the Screen Clubs.

In loving memory of
Wiley J. Hamilton
Died Jan. 17th, 1907
RUTH.

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A. H. WOODS presents
BUSINESS BEFORE PLEASURE
A new comedy by Montague Glass and Jules Eckert Goodman, with BARNEY BERNARD and ALEXANDER CARR.

HUDSON West 44th St. Eves. 8.30. Mats. Wed. & Sat. 2.30.
THE PIPES OF PAN
By Edward Childs Carpenter, author of "The Cinderella Man."

REPUBLIC West 42nd St., Eves. at 8.30, Mat. Wed. and Sat. at 2.30.
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Parlor, Bedroom and Bath
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COURTNEY & WISE
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By Caillavet de Flers and Arene.

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TANEAN BROS.
Direction, Nat Sobel
PLAYING U. B. O. TIME

VAUDEVILLE REVIEWS

(Continued from pages 7 and 8)

OLYMPIC

(Last Half)

The program was opened by Chadwick and Taylor, two colored entertainers. They have a good line of talk that is well handled by the man, who is a comedian of no mean ability.

"Reno and Return," a comedy sketch, was in the second position. The act is rather weak in places and should be patched up before it can be called a real comedy offering. The woman does well and is ably supported by the two men.

The bill was split here by the Universal animated weekly, a news real.

The vaudeville was then resumed by Barlow and Deerie, two women, who sing well, have a good repertoire, lots of personality, and know how to put over their numbers. They have lots of comedy bits that help along nicely, and their closing number is a very good one. They took three bows and might have responded to an encore.

Al Shean and Company in a two-act travesty on the modern melodrama followed. The act is a good one, and will be further reviewed under New Acts.

The Bert Earle Trio was fifth on the bill, and, with their musical melange, pleased. The act was two girls and a man, one girl playing the piano, the other the violin and the man the banjo. The bit about the marriage and what happens after was well done and got lots of laughs. For a finish they play a medley of old-time tunes in which the girl at the piano and the violinist have a race. They scored and responded to an encore, for which they played some jazz music at the request of the audience. The vaudeville portion of the bill was closed by George Brown and Company in an exhibition walking match. Brown has an arrangement whereby he and Weston, who is the company, walk a mile handicap race. When witnessed by this reviewer, Brown was the winner, after giving Weston a lap handicap. The act aroused much enthusiasm.

Roy Stewart, in "The Learnin' of Jim Benton," closed. S. K.

FOLLY

(Last Half)

After the overture the bill was opened by "The Archie Dunbar Trio," two men and a woman, who have a good fast turn. Their work on the trampolin and flying trapeze is also very good. Their last trick is the best in the act. One of the men does comedy, and his somersaults and turns amused the audience.

Greeley and Williams followed them and, with their songs and dances, pleased. The woman does some remarkable high kicking and their fast dance numbers put them over for a hit. They do not sing as well as they dance, and should eliminate as much of the singing as possible.

A Sunshine comedy was shown next and kept the audience in good humor.

After the comedy picture came "Women," a comedy sketch. The story concerns three women who have the same husband, and each is suing him for divorce, though each does not know he married the other. They quarrel over him until they see that he has been divorced and married again. Then they sympathize with each other and are bemoaning their fate as the curtain descends. The sketch is well written, well acted, and full of bright line.

Hobson and Beatty, two women, were the fourth on the bill, and, with their playing and singing, scored. They make two changes of costume each.

Henry Clive next offered a comic magic act, meanwhile maintaining a running fire of talk. He started out poorly, but finished strong. His last trick was the best, and he should get more like it.

The last act on the bill was Stevens and Lovejoy, a man and girl who sing and dance. S. K.

EIGHTY-FIRST STREET

(Last Half)

The show opened with an educational film, followed by The Ferraros, who got over well, getting a good hand on their surprise. They are dressed as clowns and, after a few bits of balancing, one steps behind a curtain and reappears as a girl in tights. No one expected this, as they give the impression they are both men.

Clara and Emily Barry followed. They open with a song telling who they are and then follow with some bright dialogue. The taller one sings an Irish dialect song, and knows how to do it as few in the business do. The other one enters in Chinese costume and sings, and the other joining in on the chorus, similarly dressed, for a finish. They were well liked after they had been on a while.

Roy Atwell, the song writer, gave his clever sketch, in which he is assisted by Alice Hill, a splendid actress with a good voice, and a little Japanese, who knows how to act and sing. Atwell works all of his song hits into the action, opening with a new one.

The intermission came next, after which the feature picture, "Those Who Pay," with Bessie Barriscale, was shown. This was so good and so impressive that Jack Donahue and Alice Stewart, who followed, had a hard time getting the audience back into shape for comedy. They worked hard, however, and, after a few minutes, had the entire house going with their nut dialogue and songs.

Albert Leroy, in his mystifying and impressive spectacle, "Makers of History," followed. A marble pedestal is in the centre and on this he portrays the great men of the world in statuary. He makes his changes so quickly that one suspects two people. Most of the resemblances are surprisingly life-like. He does Edison, Roosevelt, McKinley, Lincoln, LaFayette, Washington and Wilson. The act was a continuous hit, heavy applause following each pose. P. K.

HARLEM OPERA HOUSE

(Last Half)

After the overture, De Witt Young and Company, in a sketch, opened the show and got away to a great hand for an opening spot.

In number two spot were Curley and Welch, with a line of talk that is a scream. It is their old act, still as good as ever, of the passenger and the ticket agent, who is also information, announcer and practically everything about the station. They got away big.

Archer and Belford, in "The Pianomover," are always great favorites. The man's pantomime is among the best yet, although it seems to have been cut shorter than a year ago.

Muller and Potter, two girls, are reviewed under New Acts.

The next was "Making Movie Stars." The theatre all this week is devoting from thirty to forty minutes of each performance to the making of a moving picture upon the stage, using amateur actors from the audience in making the picture. The attempts of the amateurs furnished more laughter than any of the acts on the bill, barring none.

"Fashion a La Carte" next was somewhat of a novel act, but it caters more to the ladies than to the male part of the audience. The act consists of five girls and a man. The latter, who is a draper, drapes each one of the models in turn and the result is the latest creation of a gown on each. While one model is being draped another sings, to relieve the monotony, although it doesn't relieve it very much, as the girls cant sing.

In the next to closing spot were Kelso and Arline in a line of talk and songs that pleased everyone present.

In the closing spot were The Three Romanos, three girls who offer a series of dances and songs. The act got away to a fine hand. L. R. G.

HUNDREDS MOURN JUNIE McCREE

Theatrical people all over the country mourned Monday the death of Junie McCree, who was seized with apoplexy Sunday night at his home, 270 Convent Avenue, and died almost instantly. Mr. McCree was probably the most famous writer of sketches and burlesques that ever lived. He would have been fifty-three years old on February 15. A wife and daughter, Barbara, who is at present playing in the Winter Garden, survive.

Funeral services were held Tuesday morning at the Campbell Funeral Church, under the auspices of the White Rats, of which the deceased had been a member for seventeen years. Harry Mountford read the eulogy, James William Fitzpatrick presided, Charles T. Aldrich was chaplain, and the pallbearers were George W. Lederer, Fred Niblo, Dr. Harry Freeman, Dr. Julian Siegel, Alexander Clark and Walter LeRoy. Deputations were present from the Author's League, the Green Room Club, and from Bayside, his former home. After the services, the body was shipped to Toledo, Ohio, the deceased's birthplace, where he will be buried with his brother.

Junie McCree, whose real name was Gonzalo Marserello, was born in 1865 in Toledo, and had an eventful career. At the age of nine he ran away from home with his brother to join a circus. After spending several years with this, he joined stock companies playing mining towns in various parts of the West. While with these he began to write, and was soon writing the entire productions. Around 1880 he joined the Belle Union stock in San Francisco, acting as principal comedian with Johnny Ray. It was here he scored his biggest success as both a comedian and a writer.

In 1887 he came to New York, and made his initial appearance in "The Wild Rose," at the Knickerbocker. In the company were Eddie Foy, Irene Bentley and other famous player folk. From there he went to "Sergeant Kitty," in which Virginia Earle was starred. In 1900 he toured with an English pantomime, "Babes in the Wood." When this closed he went to Chicago, and scored a sensational hit in "The Girl Question," which ran eighteen months there, and then came to New York.

At the close of this show he went into vaudeville with his own sketch, "The Dope Fiend," which was the original of all the similar characters seen since on the stage. This has had one of the most successful careers of any sketch on the American stage.

In 1907 he retired from the stage temporarily, and went into partnership with Harry Von Tilzer, writing songs. The partnership continued until 1910. In that time he wrote many successes, notably "Blind Pig" and "Mulberry Street." At this time he turned to musical comedy, and made his final stage appearance in New York in his own play, "The Happiest Night of His Life," in which Victor Moore was starred. This enjoyed a successful run at the Criterion. After this he left the stage for good, confining himself to writing. After writing "The Lovely Liar" for Louise Dresser he went into partnership with Edward Clary, as a producer and author. The partnership lasted two years, breaking up in 1914.

In the past three years Mr. McCree wrote some of the most successful sketches and burlesques ever produced. Among them are "Hello, New York," "The Hip, Hip, Hooray Girls," and a new one to be produced next season, entitled "Just for To-night," which he just completed before his death.

In 1900 Mr. McCree joined the White Rats. He was vice-president in 1908-10, and was then elected president for two terms, holding the chair during 1910-14. At the time of his death he was on the board of directors.

The deceased was noted for his generosity and unselfishness, often writing acts free for performers who had no money, and at times borrowing money, when he did not have it himself, to help them out.

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Lincoln Square (First Half)—Loew & Sperling Sisters—Conroy & O'Donnell—"The Mollycoddle"—Willie Solar—Stephen Sisters. (Last Half)—Cooper & Lacey—Evelyn Cunningham—"New Turnkey"—Thos. Potter Dunne—DePace Opera Co.—Robinson's Baboons.

Delancey Street (First Half)—Doan & Doan—Gilson & DeMont—Clark & Francis—DePace Opera Co.—"New Turnkey"—Larnardo Trio. (Last Half)—Concertos—Regal & Mack—Bell Boy Trio—Sprague & McNeese.

Greeley Square (First Half)—McGee & Anita—Lillian Watson—Ward & Cullen—Chas. & Sadie McDonald—Goldsmith & Lewis—Bell Trazer Bros. (Last Half)—Tokai Japs—Edith Ferguson—Browning & Dawson—"The Mollycoddle"—Cardo & Noll—Knapp & Cornella.

National (First Half)—Red & Blondy—Lang & Green—Shannon & Annis—Gleasons & O'Houlihan. (Last Half)—Hubert Dyer & Co.—Irene Trevette—Ward & Cullen—"Women"—Frank Terry.

Orpheum (First Half)—Cooper & Lacey—Robinson & Dewey—Robinson's Baboons—Daisy Leon—"Money or Your Life"—Bell Boy Trio—Bell & Caron. (Last Half)—Mary Donahue—"Down Home Ten"—Goldsmith & Lewis—Cameron, De Witt & Co.—Jarrow—Leo Zarrell Duo.

Victoria (First Half)—Mahoney & Auburn—Evelyn Cunningham—Weiser & Reiser—Frank Mullane—"Peach on the Beach." (Last Half)—Red & Blondy—Lillian Watson—Tracey & McBride—Wm. Pinkham & Co.—Harry Delf—"Old Soldier Fiddlers."

BROOKLYN.

Bijou (First Half)—Sprague & McNeese—Mae Marvin—Donovan & Murray—Regal & Mack—"Down Home Ten." (Last Half)—Daisy Leon—Weiser & Reiser—"Money or Your Life"—University Four—Resista.

DeKalb (First Half)—Sutter & Dell—Jeanne—"Apple Blossom Time"—"Women"—Browning & Dawson—Johnson, Howard & Lizzette. (Last Half)—Mae Marvin—Ferguson & Sunderland—Jessie Hayward & Co.—Frank Mullane—Belle & Caron.

Warwick (First Half)—Bennington & Scott—Sadie Sherman—Tyler & Crolius—Six Musical Spillers. (Last Half)—Peppino & Perry—Manning & Hall—Dorothy Burton & Co.—Enid Sebs & Co.

Fulton (First Half)—Concertos—Hunter & Godfrey—"What Really Happened"—Harry Delf—Cardo & Noll. (Last Half)—Rambler Sisters—Lew Wilson—Johnson, Howard & Lizzette—Shannon & Annis—Conroy & O'Donnell.

Palace (First Half)—Murphy & Barry—"Expansion"—Lane & Smith—Burke Bros. & Randell. (Last Half)—Stone & Manning—Lony Nase—Six Musical Spillers.

BOSTON, MASS.

Orpheum (First Half)—Wm. Morris—Bayes & England—Will & Mary Rogers—"The Right Man"—Sherman, Van & Hyman—"Sherman Was Right." (Last Half)—Brown & Brown—Alice Hanson & Co.—Hobson & Beatty—Lillian Kingsbury & Co.—Lee, Walton & Henry.

St. James (First Half)—Gliding O'Mearas—Alice Hanson & Co.—"Notorious Delphine"—Bernard & Meyers—Francis & Kennedy. (Last Half)—The Arleys—Clark & Wood—"The Scout"—Bobbe & Nelson—"Melody Land."

BALTIMORE, MD.

Hippodrome—The Parshleys—Lady Suda Noy—Maude Leone & Co.—George Rosener—Scanlon & Press.

FALL RIVER, MASS.

Bijou (First Half)—Brown & Brown—Hobson & Beatty—Lillian Kingsbury & Co.—Lee, Walton & Henry. (Last Half)—Wm. Morris—Bayes & England—"The Right Man"—Will & Mary Rogers—Sherman, Van & Hyman.

HAMILTON, CAN.

Loews—Ryan & Juliette—Florence Rayfield—Dale & Burch—"The Neglect"—Smith & Troy—Ishikawa Japs.

MONTREAL, CAN.

Loews—Florenz Duo—Clifton & Kramer—"What Happened to Ruth"—Baseball Four.

NEWARK, N. J.

Majestic (First Half)—Irene Trevette—Amores & Jeannette—"Excess Baggage"—Gorman Bros.—Resista. (Last Half)—Jeanne—Fennell & Tyson—"What Really Happened"—Lew Cooper & Co.—Bell, Thazer Bros.

NEW ROCHELLE, N. Y.

Loews (First Half)—Peppino & Perry—Manning & Hall—Dorothy Burton & Co. Last Half)—The Zanaros—Tyler & Crolius—Duncan & Holt.

PROVIDENCE, R. I.

Emery (First Half)—The Arleys—Grace De Winters—"The Scott"—Bobbe & Nelson—"Melody Land." (Last Half)—Francis & Kennedy—Notorius Delphine—Bernard & Meyers—Gliding O'Mearas.

SPRINGFIELD, MASS.

Broadway (First Half)—Asaki Duo—Clark & Wood—Wm. Pinkham & Co.—Lew Cooper & Co.

VAUDEVILLE BILLS

(Continued from page 23)

(Last Half)—Grace DeWinters—"Sherman Was Right."

TORONTO, CAN.

Yonge Street—Three Gowell Bros.—Chalis & Lambert—Gordon Eldred & Co.—Burke & Harris—Ballard Trio—Weber & Elliott—Six Royal Hussars.

PANTAGES CIRCUIT

BUTTE, MONT.

Pantages (Five Days)—Mlle. Fleury—Lawrence Johnston—Billy King & Co.—Hilton & Lazar—Countess Vercan—Steiner Trio.

CALGARY, CAN.

Pantages—Harvey Trio—Lee Hop Co.—Fat Thompson & Co.—Roscoe's Minstrels—Hope Vernon—Goldie & Ayres.

DENVER, COLO.

Pantages—Johnson-Dean Revue—Ryan & Riggs—Rigoletto Bros.—Ash & Shaw—"Six Serenaders"—Larson & Wilson.

EDMONTON, CAN.

Pantages—"Topsy Turvey Equestrians"—John & May Burke—Silver & Duval—The Lelands—Anderson's Revue.

GREAT FALLS, MONT.

Pantages—"Girl at Cigar Stand"—Francis & Nord—Homer & Dubard—Winson's Seals—Canfield & Cohen.

KANSAS CITY, MO.

Pantages—De Luxe Musical Four—Goldberg & Wayne—"Dream of the Orient"—Claudia Coleman—Hoey & Lee—"All Wrong"—The Youngers.

LOS ANGLES, CAL.

Pantages—Arlova's Dancers—Joe, Roberts—Jos. K. Watson—Four Readings—Herbert Brooks—Mumford & Thompson.

MINNEAPOLIS, MINN.

Pantages—Martha Russell & Co.—Yucatan—Chung Hwa Four—Mack & Velmar—Strength Brothers.

OGDEN, UTAH.

Pantages (Three Days)—Four Casters—Strand Trio—Winifred Gilfrain Dancers—Harry Jolson—Doris Lester Trio—Pedrini's Monk.

OAKLAND, CAL.

Pantages—Naynon's Birds—Bill Pruitt—"Cycle of Mirth"—Byal & Early—Gasch Sisters.

PORTLAND, ORE.

Pantages—Abola Trio—Wilson's Lions—Burke, Tuohey & Co.—Lewis & Lake—Grindell & Esther—Erna Antonio Trio.

SAN DIEGO, CAL.

Pantages—Flanders & Elster—"Honey Bees"—West & Hale—Maurice Samuels & Co.—Transfield Sisters—Mlle. Therese & Co.

SALT LAKE CITY, UTAH.

Pantages—Nan Gray—"Hong Kong Mystery"—Frank Bush—"Revue De Vogue"—McDonald & Wallace—Martyn & Florence.

SPOKANE, WASH.

Pantages—Gruber's Animals—Hampton & Shriner—"Song & Dance Revue"—Ward, Bell & Ward—Owen & Moore.

SEATTLE, WASH.

Pantages—"Bachelor Dinner"—Wilkins & Wilkins—Frescotts—Minetti & Sidelli—The Kuehns.

SAN FRANCISCO, CAL.

Pantages—"Courtroom Girls"—Jackson & Wahl—Chauncey Monroe & Co.—Burns & Lynn—Hill & Ackerman—Marie LaVarre.

TACOMA, WASH.

Pantages—"Bride Shop"—Senator Francis Murphy—Jack Kennedy & Co.—Flo & Ollie Walters—Rodriguez.

VICTORIA, CAN.

Pantages—Rosalind—Jarvis & Harrison—The Langdons—Rony & George Florenz—Dixie Harris & Variety Four.

VANCOUVER, CAN.

Pantages—Lottie Mayer & Co.—Brooks & Powers—"Lots & Lots"—Johnny Singer & Dolls—Beatrice McKenzie.

WINNIPEG, CAN.

Pantages—Five Metzettis—Bob Albright—Kinkaid Kilties—June Mills & Co.—Ti Ling Sing—Zara Carmen Trio.

POLI CIRCUIT

BRIDGEPORT, CONN.

Poli (First Half)—Lottie Grooper—Larry Simpson & Co.—Fay, Two Coleys & Fay—Ernest Evans & Co. (Last Half)—Georgie Jessell.

Plaza (First Half)—Newport & Stirk—Kasting Kays. (Last Half)—Howard & Scott—Eddy & Denny—"When a Man Marries."

HARTFORD, CONN.

Poli (First Half)—Glendower & Manion—Alf Grant. (Last Half)—Newport & Stirk—Larry Simpson & Co.—Roach & McCurdy—Ernest Evans & Co.

Palace (First Half)—Fulton, Mack & Fulton—Walsh & Ingram—"It Happened in Arizona"—Loughlin & West. (Last Half)—Lottie Grooper—Nash & O'Donnell—Bradna & Derrick.

NEW HAVEN, CONN.

Bijou (First Half)—Shepard & Ray—Jordon & Lovera—Georgie Jessell—"Dances a la Carte." (Last Half)—The Newmans—Alf Grant—Three Rozellas—Aeroplane Girls.

SCRANTON, PA.

Poli (First Half)—Francetti Sisters—Margarite Ford—Muriel Hurson & Marion Murray—Maud Miller & Edith Potter—Six Kirksmith Sisters. (Last Half)—Frances Williams & Co.—Victor's Musical Melange—Britt Wood—Prelle Circus.

SPRINGFIELD, MASS.

Palace (First Half)—The Newmans—Regan & Renard—Willard & Wilson—Three Rozellas—"Forest Fire." (Last Half)—Musical Shirleys—"It Happened in Arizona"—Johnny Eckert & Co.—"Forest Fire."

WILKES BARRE, PA.

Poli (First Half)—Frances Williams & Co.—Victor's Musical Melange—Britt Wood—Prelle Circus. (Last Half)—Francetti Sisters—Margarite Ford—Muriel Hudson & Marion Murray—Maud Miller & Edith Potter—Six Kirksmith Sisters.

WORCESTER, MASS.

Poli (First Half)—Nash & O'Donnell—Johnny Eckert & Co.—Bradna & Derrick. (Last Half)—Walsh & Ingraham—Willard & Wilson—Fay, Two Coleys & Fay—The Australian Creightons.

Plaza (First Half)—Eddy & Denny—Aeroplane Girls. (Last Half)—Greendower & Manion—Regan & Renard—Kasting Kays.

WATERBURY, CONN.

Poli (First Half)—Howard & Scott—"When a Man Marries"—Roach & McCurdy—The Australian Creights. (Last Half)—Sheppard & Ray—Jordon & Lovera—Howard & Fields—Loughlin & West—"Dances a la Carte."

N. W. B. O.

BATTLE CREEK, MICH.

Bijou (First Half)—Retter Bros.—Frick & Adair—"Merchant Prince"—Clayton & Lennie—"On the Atlantic." (Last Half)—Lonzo Cox—Weber, Beck & Frazier—"Miss America"—Sol Berns—Arco Bros.

BAY CITY, MICH.

Bijou (Jan. 20)—El Vera Sisters—Coleman Goetz—Mahoney & Rogers—Jean Moore—"Please Mr. Detective."

DANVILLE, ILL.

Lyric (First Half)—Granville & Mack—Daniels & Walters—Marie & Billie Hart—Smith & Kaufman—Chas. McGood & Co. (Last Half)—Gabby Bros. & Clark—Arthur & Grace Terry—Otto Koerner & Co.—Warren-Connolly—Hebert Lloyd & Co.

FLINT, MICH.

Palace (First Half)—Eddie Badger—Fields & Wells—"Finders Keepers"—Dave Manley—"Little Miss Up-to-Date." (Last Half)—The Van Camps—Nip & Tuck—Dorothy Hayes & Co.—Demarest & Collette—Moanaloa Sextette.

FORT WAYNE, IND.

Palace (First Half)—Kelso Bros.—Jansen & Co.—Tasmanian Trio—Dunbar's Mississippi Misses. (Last Half)—Chas. McGood & Co.—Granville & Mack—The Unexpected—Jno. B. Rymer & Co.—Klass—Marie & Billie Hart.

INDIANAPOLIS, IND.

Lyric—Argo & Virginia—Rucker & Winifred—Bruce Morgan & Betty—Espe & Dutton—Betting Bettys.

JACKSON, MISS.

Orpheum (First Half)—Alexandria—De Nori & Barlow—Frank Gardner & Co.—Oscar Lorraine—Wm. Hanlon & Co. (Last Half)—Musical Lunds—Chas. & Madeline Dunbar—Ed. Blondell & Co.—Harry Coleman—Thomas Trio.

KOKOMO, IND.

Sipes (First Half)—Jack & Kittie De Maco—Rector Weber & Talbott—"Black & White Review"—Bessie Le Count. (Last Half)—Twentieth Century Whirl.

KALAMAZOO, MICH.

Majestic (First Half)—Lonzo Cox—Weber, Beck & Frazier—"Miss America"—Sol Berns—Arco Bros. (Last Half)—Retter Bros.—Frick & Adair—"Merchant Prince"—Clayton & Lennie—"On the Atlantic."

LANSING, MICH.

Bijou (First Half)—Musical Lunds—Chas. & Madeline Dunbar—Ed Blondell & Co.—Harry Coleman—Thomas Trio. (Last Half)—Alexandria—Frank Gardner & Co.—DeNori & Barlow—Oscar Lorraine—Wm. Hanlon & Co.

LAFAYETTE, IND.

Family (First Half)—Geo. Schindler—Arthur & Grace Terry—"The Unexpected"—Warren & Connolly—"Follies De Vogue." (Last Half)—Wm. D. Hollis & Co.—Fairman & Patrick—Black & White Review—Daniels & Walters—Tasmanian Trio.

LOGANSPORT, IND.

Colonial (First Half)—Wilson & Wilson—Gilroy, Haines & Montgomery. (Last Half)—"The Mimic World."

MUSKEGON, MICH.

Regent (First Half)—La Dora & Co.—Klass—American Minstrel Maids—Fern, Richelieu & Fern. (Last Half)—Max Bloom.

PONTIAC, MICH.

Oakland (First Half)—Morton Bros.—Mildred Hayward—"Veterans"—Wallace Galvin—Page, Hack & Mack.

RICHMOND, VA.

Murray (First Half)—The Doghertys—Fairman & Patrick. (Last Half)—Bessie Le Count—Rector, Weber & Talbott.

SAGINAW, MICH.

Jeffers-Strand (First Half)—The Van Camps—Nip & Tuck—Dorothy Hayes & Co.—Demarest & Collette—Moanaloa Sextette. (Last Half)—Eddie Badger—Fields & Wells—"Finders Keepers"—Dave Manley—"Little Miss Up-to-Date."

S. & C. CIRCUIT

ABERDEEN, S. D.

Rialto (Last Half)—Forrest & Church—Burkhardt & Gross—The Maldos.

CINCINNATI, OHIO.

Empress—Harman & O'Connor—Mary & Fary—Diebel & Ray—Dr. Chas. Herman—Arling & Mack—Six Colonial Belles.

DETROIT, MICH.

Miles—Dale & Weber—Brooks & Lorella—Leighton & Kennedy—Casad, Irwin & Casad—Harry English & Co.

FARGO, N. D.

Grand (First Half)—Anna Eva Fay—Dixie Four—"Norelles' Toy Shop"—Maurice Woods—Les Valadonas. (Last Half)—Anna Eva Fay—Palacious Bros.—"Thou Shalt Not Kill"—The Clarks—Baby Helen.

JANESVILLE, WIS.

Apollo (Last Half)—Jolly Jeanette—Geo. Clancy & Co.

MARSHALLTOWN, IA.

Casino (Last Half)—Robbins & Fulton—Jeanette Adler & Girls—Wright & Davis—Three Tones.

MASON CITY, IOWA.

Cecil (First Half)—Russell & Bell—Wright & Davis—Robbins & Fulton. (Last Half)—Skipper, Kennedy & Reeves—W. W. Hall—Forrest & Church.

ST. CLOUD, MINN.

Nemec (Jan. 20)—Holland & Pelletier—O'Rourke & Jordan—Sinclair & Tyler.

SIOUX FALLS, S. D.

Orpheum (First Half)—"The Harvesters"—Forrest & Church—Lasky's Three Types—Burkhardt & Gross. (Last Half)—Mareeno, Nevaro & Mareeno—Dancing Serenaders—Sinclair & Tyler—Burr & Lea.

ST. PAUL, MINN.

Hippodrome (First Half)—Adair & Young—Norsini Troupe—"Thou Shalt Not Kill"—Prof. Andrews—The Valdos—The Clarks. (Last Half)—"Richard the Great"—Dixie Four—Les Valadonas.

SIOUX CITY, IOWA.

Princess (First Half)—Burr & Lea—Dancing Serenaders—Cleveland & Downey—Mareeno, Navarro & Mareeno. (Last Half)—Herbert's Seals—Royal Scotch Entertainers—"Herman the Great."

W. V. M. A.

ASHLAND, WIS.

Royal (Jan. 24-25)—Hata Kichi—Thornton Sisters—Caine & Odom.

COUNCIL BLUFFS, IA.

Nicholas (First Half)—Voltaire & Lloyd—Davis & Earl—Clover Leaf Trio—Les Leggerts. (Last Half)—Mapes & Louise.

ATTENTION VAUDEVILLE ARTISTS AND MANAGERS

FRANK Q. DOYLE

has discontinued as the Western representative of the Marcus Loew Agency and will immediately establish independent booking offices in Suite 1114 North American Building, Chicago, Ill. Booking large and small theatres and amusement enterprises in Illinois, Michigan, Indiana and Wisconsin.

VAUDEVILLE RAISES $96,000 FOR RED CROSS

(Continued from Page 3)

Keith's, Cincin.	"	1,358.04
Prospect, B'klyn	"	1,360.52
Colonial, N. Y.	"	1,275.53
Alhambra, N. Y.	"	1,145.00
Harlem, O P. N. Y.	"	1,145.00
Greenpoint, B'klyn	"	1,000.00
Keith's, Washington	"	830.25
Keith's, Providence	"	827.75
Keith's, Dayton	"	654.00
Keith's, Columbus	"	582.00
Bost. Theatre, Bost.	"	426.00
Keith's, Louisville	"	408.00
Keith's, Jersey City	"	380.45
Keith's, Toledo	"	305.50
Keith's, Syracuse	"	274.00
Keith's, Lowell	"	196.00
Keith's, W'nsockett	"	161.00
Keith's, Pawtucket	"	157.35
Keith's, Ind'napolis	"	150.00
Keith's, Paterson	"	101.56
Keith's, Portland	"	73.00
		$36,010.33

ORPHEUM AND AFFILIATED HOUSES

Orpheum, Salt Lake City	$1,635.00
Majestic, Chicago	1,000.00
Palace, Chicago	892.55
Orpheum, Minneapolis	695.00
Orpheum, Portland	687.75
Orpheum, Denver	630.36
Orpheum, Los Angeles	431.50
Orpheum, Kansas City	461.75
Orpheum, San Francisco	382.75
White, Fresno	333.50
Palace, New Orleans	322.75
Majestic, Milwaukee	280.25
Moore, Seattle	263.50
Orpheum, St. Paul	269.51
Majestic, Waterloo	234.45
New Grand, Evansville	205.31
Orpheum, New Orleans	213.75
Empress, Omaha	138.00
Orpheum, Memphis	142.00
Orpheum, Duluth	102.50
Orpheum, Omaha	107.10
Orpheum, Oakland	124.50
Orpheum, Champaign	181.20
Palace, Rockford	174.40
Orpheum, Sioux City	104.15
Columbia, St. Louis	126.91
Grand, St. Louis	105.05
Vaudeville Theatre Co., St. Louis	146.65
New Palace, Superior	45.45
New Grand, Duluth	28.35
Majestic, Cedar Rapids	24.70
Majestic, Dubuque	71.50
Academy, Chicago	57.35
Kedzie, Chicago	76.00
Princess, Fort Dodge	11.05
Temple, Alton	27.80
Grand, Grand Forks	50.00
Windsor, Chicago	51.25
Erbers, East St. Louis	77.88
Washington, Belleville	36.70
Empress, St. Louis	60.06
Virginian, Kenosha	10.00
Orpheum, St. Louis	89.55
Orpheum, Des Moines	61.50
Wilson Avenue, Chicago	51.75
Crystal, St. Joseph	25.00
Acme Amusement Co., Lincoln	16.25
Globe, Kansas City	25.00
Columbia, Davenport	91.40
Majestic, Springfield	90.60
Hippodrome, Terre Haute	90.60
Orpheum, Green Bay	84.75
Orpheum, South Bend	80.65
Orpheum, Madison	70.00
Empress, Decatur	35.10
Palace, Moline	33.40
Lincoln, Chicago	25.00
American, Chicago	23.40
Fuller Opera House, Madison	22.00
American, Davenport	15.10
Orpheum, Gary	15.05
Broadway, Gary	10.85
	$11,917.18

MARCUS LOEW CIRCUIT

Boulevard, N. Y., Marcus Loew	...	$473.28
Warwick, New York	" ...	450.00
American, New York	" ...	439.75
Palace, New York	" ...	435.43
De Kalb, Brooklyn	" ...	432.21
Orpheum, New York	" ...	430.50
Bijou, Brooklyn	" ...	412.75
Lincoln Sq., New York	" ...	402.38
Loews, Baltimore	" ...	387.75
National, New York	" ...	344.00
Avenue B, New York	" ...	290.50
Loews, Newark	" ...	288.57
Loews, Atlanta	" ...	260.35
Fulton, Brooklyn	" ...	260.25
Loews, Hoboken	" ...	180.01
Victoria, New York	" ...	392.00
Collections in various houses:		224.25
Loews, Birmingham	" ...	178.75
		$6,282.73

F. F. PROCTOR CIRCUIT

Fifth Ave., New York, F. F. Proctor		$1,383.17
Fifty-eighth St., N. Y.,	"	843.89
Proctor's Newark,	"	747.18
Proctor's, Mount Vernon,	"	729.00
Twenty-third St., N. Y.,	"	646.10
Proctor's, Schenectady,	"	602.82
Proctor's, Yonkers,	"	533.55
125th St., New York,	"	514.66
Proctor's, Troy,	"	410.00
Proctor's, Port Chester,	"	279.15
Proctor's, Elizabeth,	"	211.75
Proctor's, Albany,	"	128.00
		$7,029.27

B. S. MOSS CIRCUIT

Moss Theatres, New York, B. S. Moss	$975.55
Garden, Baltimore, Garden Theatre	536.16
B'way, Phila., Sablosky & McGuirk	386.00
Cosmos, Washington, Cosmos Th. Co.	365.00
Cross Keys, Phila., Sablosky & McG.	314.00
Norristown, Norristown, "	316.10
Keeney's, Brooklyn, Frank Keeney	234.88
Globe, Phila., Sabloskey & McG.	58.30
	$3,185.99

GUS SUN CIRCUIT

Broadway, Columbus, W. M. James	$500.00
New Sun, Springfield, Gus Sun	392.10
Orpheum, Lima, Gus Sun	366.75
Dixie, Uniontown, F. L. Hall	170.00
Plaza, Charleston, W. F. Calbreath	138.00
Palace, Clarksb'g, Clarksb'g Amst. Co.	126.75
Odeon, Clarksb'g, "	46.50
Victoria, Steubenville, E. O. Branofass	36.30
New Grand, Grafton, J. L. Bush	27.70
Hippodrome, Fairmont, Sol Burke	16.20
Star, Philadelphia, C. E. Brooks	10.00
New Lyric, Alliance, New L. Th. Co.	9.18
Scottdale, Scottdale, E. B. Glasgow	9.35
Sun, Portsmouth, Gus Sun	49.34
Elks, Bluefields, L. L. Cohen	90.50
Grand, Dennison, Jacob Smith	8.20
Am'can, E. Liverpool, Pitts. Amst. Co.	311.50
	$2,308.37

WILMER AND VINCENT

H'drome, Read'g, Wilmer & Vincent		$471.27
Orpheum, Harrisburg	"	444.40
Orpheum, Allentown	"	388.50
Orpheum, Altoona	"	270.40
Colonial, Utica	"	227.25
Opera House, York	"	132.60
Lyric, Richmond	"	105.20
Able O. H., Easton	"	105.00
Acd. of Music, Norfolk	"	54.75
		$2,209.37

BUTTERFIELD CIRCUIT

Palace, Flint, F. H. Butterfield	$369.91
Bijou, Lansing, Al Walle	302.28
Orpheum, Jackson, O. L. Elsler	254.77
Jeffers-Str'nd, Saginaw, J. J. DeWald	205.00
Majestic, Kalamazoo, F. O'Donnell	36.00
Bijou, Battle Creek, Will Marshall	35.00
	$1,202.96

ACKERMAN AND HARRIS

Pal. Hip, Seattle, Ackerman & Harris		$73.80
Hippodrome, Spokane	"	106.90
Hippodrome, Tacoma	"	68.80
Hippodrome, San Fran.	"	80.00
Hippodrome, Stockton	"	161.55
Casino, San Francisco	"	87.75
		$1,016.00

INDEPENDENT MANAGERS

Olympic, Brooklyn, Harry Traub	$403.19
Jefferson, Auburn, John J. Breslin	473.35
Stone O. H., Bingh'n, O. S. Hathaway	151.06
Stratton, Middletown, "	80.46
Dutchess, Poughkeepsie, P. J. Tennis	24.85
Lyric, Buffalo, M. Slotkin	26.75
Star, Ithaca, C. S. Hamer	21.70
14th St., New York, Harry Shea	4.05
Academy, Charlotte, F. T. Montg'ry	48.00
State St, Trenton, M. Hirschfield	116.00
Lyceum, Canton, E. E. Bender	360.50
Grand, Hamilton, M. W. Goodwin	12.70
Colonial, Lancaster, C. M. Howell	306.10
Bijou, Philadelphia, J. C. Dougherty	310.00
Nixon Grand, Phila., F. Leonold	945.34
William Penn, Phila., G. Metzler	176.70
Majestic, Williamsport, W. Hanitch	42.70
Pastime, Charlotte, A. L. Rawls	155.61
Orpheum, Racine, L. F. Allardt	23.10
Bijou, Wausau, G. A. Schochow	15.00
Middlesex, Middleton, Harry Engle	25.00
Alhambra, Stamford, A. Geronimo	59.10
Grand, Middletown, S. Adorno	29.00
Garrick, Wilm'gton, W.L.Dockstader	249.10
Orpheum, Peoria, Felix Greenberg	111.75
Empress, Chicago, H. S. Mitchell	53.10
Calumet, Chicago, C. & R. Amset. Co.	44.50
Gt.N.H., Chicago, Alcazar Amset. Co.	655.50
Palace, Danville, Home Theatre Co.	38.80
Regent, Mason Cy., People's Amse.Co.	33.20
Empire, Salem, Harry Katzes	69.25
Federal, Salem, Koen Bros., Inc.	50.95
Old Colony, Plymouth, Chas. Moning	185.90
Palace, Detroit, Palace Theatre Co.	100.00
Columbia, Detroit, Columbia Th. Co.	100.00
Regent, Muskegon, P. J. Schlossman	43.50
Powers, Caribeau, R. A. Flora	13.85
Libby, Fort Fairchild, A. P. Libby	46.50
81st St., New York, A. L. Shakman	950.00
Halsey, Brooklyn, N. Y., George Powell	639.32
Victoria, Wheeling, George Schaefer	71.70
Hippodrome, Parkersb'g, Heihle Brs.	46.75
Palace, Staten Is., Plunkitt & Burke	265.51
Edgemont, Chester, J. F. Zimmerman	734.75
Keystone, Philadelphia, "	511.68
Towers, Camden, "	433.36
Empire, Lawrence, Toomey & DeMara	54.75
Majestic, G. Isl, J. A. Woolstonholm	12.00
B'k'with M., Dowagiac, L. Larkin	50.65
Taylor O. H., Trenton, M. Moses	153.00
Strand, Wash., Geo, Schneider	105.45
Rapidees, Alexandria, W. O'Shee	39.00
Hippo., Youngstown, J. R. Elliottt	210.00
Palace, St. P., Finkelstein & Ruben	60.75
Palace, Minn., Finkelstein & Ruben	119.30
Allegheny, Phila., Joseph Cohen	37.60
Park, Ft. Fairfield, G. B. Churchill	26.69
Temple, Detroit, J. H. Moore	1,577.80
Temple, Rochester, J. H. Moore	465.00
Op. House, Newport, A. R. Comette	6.00
Temple, Washb'n, P. T. Trowbridge	50.55
Broadway, Sp'gfield, Goldstein Bros.	28.12
Plaza, N'thampton, Goldstein Bros.	2.70
Strand, Westfield, Goldstein Bros.	31.50
Colonial, Portsm'th, Al. Theat. Co.	45.45
Hunt'ton, Av., Boston, H. E. Jones	6.50
Harris, Pittsburgh, Harry Davis	147.25
W. Hip., McKeesport, Harry Davis	66.40
Grand, Estherville, F. H. Graaf	30.00
Palace, Ft. Wayne, F. E. Stouder	1,139.65
Crawford Cir., T'p'ka, R. Crawford	366.05
Greeley, Portland, C. W. McKinnion	.80
Royal, Ashland, Latts Bros.	130.00
Majestic, Elmira, M. D. Gibson	25.00
Majestic, Johnstown, M. J. Boyle	371.00
Colonial, Haverhill, James A. Sayer	214.75
Palace, Manchester, W. H. O'Neill	92.30
Gr'd O. H., Macon, R. H. DeBruler	441.75
Liberty, Walla Walla, C. S. Crews	661.00
Grand, Augusta, Jake Wells	507.30
Lyric, Atlanta, Jake Wells	474.00
Bijou, Savannah, Jake Wells	314.25
Bijou, Knoxville, Jake Wells	155.50
Liberty, Okla. City, J. Sinopoulo	395.76
Crown, N. London, Walter Murphy	284.15
Grand O. H., Akron, Feiber & Shea	107.00
Grand, Montgomery, R. B. Wilby	300.72
Jefferson, Dallas, Texas, Jeff. T. Co.	53.00
Colonial, Erie, A. P. Weschler	90.80
Davis, Pittsburgh, Harry Davis	339.20
Princess, Wichita, Princess T. Co.	46.20
Grand O. H., Canton, Feiber & Shea	182.00
Shea's, Buffalo, Mike Shea	487.50
Maryland, Balti., F. Schanberger	700.00
Lyric, Indianapolis, H. K. Burton	75.30
Hulsey, Dallas, E. H. Hulsey	205.00
Majestic, Perth Amboy, Counihan & Shannon	156.75
Arcade, Jacksonville, J. L. Clarke	139.05
Rialto, Chattanooga, Signal Amst. Co.	29.50
Princess, Nashville, Hary Sudekum	235.00
Colonial, Lancaster, C. M. Howell	2.50
	$21,308.47

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Some Irish March Song
There's a World of Love in Her Eyes
A Dandy Waltz
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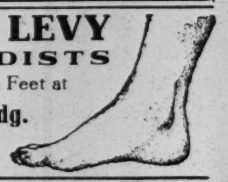

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NEW YORK

MOTION PICTURES

FILM CONCERNS FORMING BIG COMBINE

FIVE CONCERNS IN DEAL

Last week marked the coming together of another group of big motion picture organizations for the purpose of uniting upon a plan for the formation of a clearing house. The companies active in the movement are Metro Pictures Corporation, Goldwyn Pictures Corporation, World Film Corporation, Mutual Film Corporation and the First National Exhibitors' Circuit.

Leading representatives of these five companies held several meetings at the Astor Hotel and the field was gone over thoroughly with the view of getting together and collectively saving money, chiefly on the distribution of their films, amounting conservatively to $1,500,000 per year.

The organizations interested have no idea of forming a merger nor an amalgamation, as none of them will lose their several individualities. But they do plan the establishment of a clearing house for the selling of motion pictures with each of the concerns involved represented by its own salesman and all under one roof. New York will, of course, be the big headquarters, but in all cities where exchanges of the various concerns are located, there will be established a combination headquarters, on the same lines as the parent one in New York.

There will be one office manager at each headquarters who will supervise the general business of the office, but who will in no way interfere with the picture salesmen.

It is by this combination of office space and office forces that the men in this movement expect to save. On the office rents there will be a monthly saving of thousands of dollars, while the logical cutting down of the number of employees will result in materially lessened payrolls.

None of the representatives of the abovementioned concern would affirm or deny anything relating to the object of their coming together but were willing to admit the occurrence of the meetings and that those who were present were working in perfect harmony toward one given end.

It is, therefore, safe to state that, while no contracts have yet been signed, the heads of the companies interested are of one mind, and that, within a fortnight, they will have under way the establishment of a clearing house that will cover the distribution of their films from Maine to California and from the Great Lakes to the Gulf of Mexico.

EISNER SOLVES PROBLEM

Following a protest by Lee Ochs, president of the Exhibitors' League, against the new ruling on admission tax payments, a means of satisfying the exhibitors has been worked out by Mark Eisner, collector for the Third Manhattan District. The original rule requested the exhibitors to open a trust account in a bank in which the tax collections would be deposited daily, instead of in the same account with the manager's own money.

Ochs protested against this, saying many exhibitors did not have bank accounts and that the banks would not be willing to handle such small amounts as many of them would be.

Mr. Eisner thereupon advised the exhibitors that he would arrange with the banks a system whereby several of them could deposit in the same account, thus making a total big enough for the bank to handle. They have been requested to do this, and if the banks refuse, the matter will be taken up by the collector's office. The rule is country-wide, it is announced, not applying merely to New York

CORRIGAN SUING PEERLESS

Emmett Corrigan has started suit against the Peerless Feature Producing Co. for $50,000.

On December 3, 1915, Corrigan was engaged and signed a contract with the Peerless Company to star in feature pictures during a period of not less than three consecutive weeks and at the salary of $125 per day, with the understanding that he was to be starred not only in the picture but upon all advertising matter of the said films. According to his complaint, he states that individuals other than himself were starred and their names used for advertising purposes.

K. & R. SUING CARSON

The K. and R. Film Co. has entered into a suit against H. I. Carson through attorney H. G. Loew.

The film company had entered into a contract with Carson, whereby he received the exclusive rights to "Silver Threads among the Gold" in the state of Ohio and was to render to the plaintiff monthly statements of receipts. Carson neglected to do so, and, according to the agreement, the company cancelled his contract, whereupon Carson kept the film.

HARRY LANDE BEING SUED

Through their attorney D. H. Sloane, the Mishkind Film Co. has brought suit against Harry A. Lande, to the amount of $2,700. Lande had purchased from the plaintiff some features, slides, posters and other paraphernalia for the sum of $3,000, to be paid on weekly installments of $60. He paid $300 in this manner and discontinued payments it is alleged. The suit is brought to recover $2,700, the balance due the plaintiff.

GARSON SELLS "PARENTAGE"

Harry I. Garson, personal manager of Clara Kimball Young, has sold the rights of "Parentage" to "Wid" Gunning, for the states of Ohio and Michigan. He will present it in both states at the same time and will carry on a heavy advertising campaign in order to properly exploit the film.

FOX FEATURE AT LYRIC

The William Fox spectacle, "Cheating the Public" is now finishing its two weeks run at the Lyric, and will be released to the Fox exhibitors on the 20th of January. It is a propaganda picture dealing with food profiteering and child labor.

FOX AIDS JEWISH CHARITIES

William Fox will devote this entire week and three days of next to the Jewish Charities in New York. He has rented an office in the Claridge, from which he will direct the work of the branch of which he is in charge.

MOVIES TOOK PAYNE'S MONEY

Clarence Payne, a young California millionaire, who recently filed a petition of voluntary bankruptcy, lost all of his money in film ventures. In one of these he invested $75,000, and the picture has not yet been shown.

J. R. BRAY WINS SUIT

On account of insufficient grounds whereon to establish a claim, the suit of Carl F. Lederer, who started an action to nullify the patent of John F. Bray in the making of animated cartoons, was dropped this week.

WALSH PICTURE FINISHED

George Walsh has completed his latest picture, "Jack Spurlock-Prodigal." It is a dramatization of a *Saturday Evening Post* story and was directed by Carl Harbaugh.

FARNUM PICTURE UNDER WAY

William Farnum is at work on a new picture, which has the working title "Rough and Ready." Richard Stanton is directing it and he is also responsible for the story.

MANHEIMER IS NEW HEAD OF EXHIBITORS

ELECTED BY MANHATTAN LOCAL

John Manheimer was elected president of Manhattan Local No. 1, Exhibitors' League of America, at the special meeting held by the organization Thursday, Jan. 10. Other officers elected for the ensuing calendar year are: First vice-president, Charles O'Reilly; second vice-president, Sol Cloeman; third vice-president, Benjamin Kelly; secretary, Sidney Ascher; financial secretary, David Weinstock; treasurer, Maurice Needle; sergeant-at-arms, Gus Koenigsweld.

The election called forth but little discussion, the contests for the various offices producing a minimum of friction. The quietness of the election was rather marked in contrast to the excitement of those of preceding years.

It was announced by C. R. Marineau, the retiring president of the Manhattan Local, that plans were rapidly maturing looking to the leasing of a new clubhouse. A building on One Hundred and Forty-ninth street, it is reported, will be rented and altered to suit the purposes of the organization.

A plan will be launched shortly, it is understood, which will be sponsored by Manhattan Local No. 1, that has for its object the amalgamation of all the film theatre owners' organizations in Greater New York. The new clubhouse, it is said, will be commodious enough to accommodate the increased membership of the film club should the amalgamation be consummated.

According to a statement issued by the new officials of the local, the organization is in a flourishing condition and views the forthcoming year with a feeling of optimism.

EXHIBITORS TO GIVE BALL

The exhibitors of Queens county will shortly give their first annual picture ball under the auspices of the Exhibitors' Association of Queens. The affair will take place at Scheutzen Park, Astoria, L. I. There will be a beauty contest, of which several film stars will be the judges, and the winner will be given an opportunity to become a picture actress.

SUES GREATER PICTURES

A judgment of $2,019.10 has been entered by I. Berliner against the Greater Pictures Corporation. It appears that Berliner, who is the father of one of the officers of the company, loaned the company the amount, which was never returned.

FORM NEW FILM CORP.

The Atlantic Film Corporation, a state rights organization, has been incorporated in New Jersey. It will handle state rights features for that state, its first one being "Mother." The incorporators are Martin Wohlfarth and A. H. Westfall.

FILM PLAYERS' CLUB GIVES BALL

The Film Players' Club gave an entertainment and ball last evening at Palm Garden, 58th street and Lexington avenue. The affair was well attended by members of the motion picture industry.

WHITMAN TO OPEN EXHIBITION

When the Motion Picture Exhibition opens on Feb. 2, the opening speech will be made by Governor Whitman, who, of late, has become an ardent supporter of the motion picture.

MOVIE MAN CAN'T GET BOND

LOS ANGELES, Cal., Jan. 8.—United States Judge Trippet has issued an order allowing the removal of Albert Goldstein, the motion picture exhibitor under indictment for violation of the espionage law by exhibiting the film "The Spirit of '76," from the county jail to the courthouse, where he was a witness in a civil case. The motion to allow Goldstein to obey a subpoena in the custody of a deputy United States Marshal was made by his attorney, I. R. Rubin. All efforts to secure bondsmen for Goldstein have been fruitless and no Federal judge will consider a motion for the reduction of Goldstein's bail, which is $10,000. Judge Trippet has refused to have anything to do with the matter, and Judge Bledsoe was one of the committee that passed on the picture, after the objectionable parts had been removed by Goldstein, who is charged with having subsequently restored them. Several bondsmen have been proposed, but after investigation by assistants in the United States Attorney's office, their liability is not such that would commend itself to Federal officers.

CENSORS BUSY IN OHIO

CINCINNATI, Jan. 14.—Movie censorship in Ohio is tightening up, as is apparent from the tour of the state being made by J. T. Maloney and J. H. Lanneck of the Ohio Industrial Commission. This week they visited a picture theatre here and saw a comedy in which half-dressed girls appeared. They requested the manager of the house to drop the film, which he did. There was, consequently, no prosecution. Several cases of censorship arrests have come up in the past few weeks.

UNIVERSAL LOSES SUIT

The Appellate Division of the Supreme Court last Friday affirmed an order of former Supreme Court Justice Ordway granting an injunction in favor of Mrs. Grace Humiston against the Universal Film Manufacturing Company and the Universal Film Exchange of New York restraining the defendants from exhibiting a motion picture of herself in a news weekly service known as the Universal Animated Weekly.

PATHÉ CHANGES RELEASE PLANS

Pathé announces that its policy of releasing one feature film a week has been changed, and that it will release only one every two weeks. Its releases now ready are Frank Keenan in "Loaded Dice," on Jan. 10. "Innocent," with Fannie Ward, on Jan. 27. "Kidder and Ko," with Bryant Washburn, on Feb. 24, and "Spring of the Year," with Bessie Love, on March 10.

PETROVA GOES TO FLORIDA

The entire Petrova company took bag and baggage to Miami, Fla., to get several exterior scenes for the third picture made by the star as the head of her own organization. The company will stay there for three weeks. The picture is "The Life Mask."

HART AT WORK AGAIN

William S. Hart, the Ince-Paramount star, after having completed "Wolves of the Rail," started work on "Blue Blazes Rawden," his next production. In the cast are Maud George, Hart Hoxie, Gertrude Claire, Robert McKim and Robert Gordon.

RIALTO HAS BEBAN FILM

As the attraction for this week at the Rialto, George Beban in "Jules of the Strong Heart" has been selected. In this he plays the role of a happy-go-lucky French-Canadian.

REID PICTURE FOR RIVOLI

The current attraction at the Rivoli, New York's biggest picture house, is "Rimrock Jones," with Wallace Reid in the star role.

MOTION PICTURE NEWS—CONDENSED

Eugene Pallette, a juvenile, has enlisted in the aviation corps as a lieutenant.

Marque Bara, brother of the famous Theda, is in the army, attached to the signal corps.

Anna Luther will be seen in a picture with John Mason soon. The working title is "Moral Suicide."

Mutual's release list for Jan. 21 is headed by "In Bad," in which William Russell is the star.

Edith Roberts has left for Universal City, where she will play ingenue roles in Universal productions.

Kitty Gordon will be seen in two productions within a month, "The Divine Sacrifice" and "The Wasp."

Virginia Pearson, Fox star, was presented with a silver loving cup at a ball given by the Clarendon Club.

Enid Markey has returned from the Desert, having finished her work with Tom Mix in a Fox western drama.

William Beaudine, Triangle-Keystone director, has been filming exteriors for "Slinging It," his latest comedy.

Paddy MacGuire and Chris Richards will be featured in "A Rough Diamond," a forthcoming Triangle comedy.

Kate Price, one of the first of film players, will be seen again in support of Henry B. Walthall in "Humdrum Brown."

Lawrence D'Orsay, the English actor, has finished his work with Taylor Holmes and returned to the legitimate stage.

The second Hollywood production made by Billy West is called "His Day Out." It is a story about an escaped lunatic.

Claire Anderson, ingenue at the Triangle-Keystone lot, will be seen in a drama soon, having deserted the comedy ranks.

George Irving has been added to the staff of Metro directors. His first production will be "Her Boy," with Effie Shannon.

Darwin Karr, formerly leading man for Clara Kimball Young, is now connected with the Vitagraph Sales Department.

Anna Little, who will play opposite Wallace Reid, has arrived from California, and will soon start work on her first picture.

Neal Burns and Gertrude Selby have completed their third Selburn comedy. It is called "Wedding Bells and Lunatics."

Edward Sloman, who formerly directed William Russell, is now directing Mary Miles Minter, alternating with Henry King.

Several scenes in "Her Boy," Metro's forthcoming patriotic feature, were filmed at Camp Johnston, near Jacksonville, Fla.

Vitagraph is producing "The Menace," with Corrine Griffith and Evart Overton. The picture will be released on Jan. 21.

World Pictures is issuing a biography of Carlyle Blackwell to mark his four hundredth appearance as a star in photoplays.

Julian Eltinge has completed work on his latest Paramount picture, called "The Widow's Might," and will be released Jan. 28.

World Film desires to deny the rumor that Montague Love, June Elvidge and Carlyle Blackwell are to appear in vaudeville.

As a special feature of the Rivoli program there is a printed message and photograph from Olga Petrova, star of Petrova Pictures.

Leo Wharton, of the Wharton Brothers, was in Ithaca last week to attend to the finishing of the first three episodes of "The Eagle's Eye."

In the cast of "Did She Do Wrong?", Reggie Morris' latest film, will be Harry Gribbon, Frank Bom, Myrtle Lind and Milburn Moranti.

Pete J. Schmid, who is now in charge of all Artcraft publicity, announces that there will be trade showings on Wednesday and Friday at 10:30.

Work on "The Mysterious Client," a Pathé production starring Irene Castle, has been completed, and the picture will soon be ready for release.

J. Lawton Kendrick is the new sales promotion manager of Vitagraph, succeeding Gordon Laurence, who is in the Naval Reserve Flying Corps.

The featured players of "A Lady Killer's Doom" are William Faney, Dale Fuller, and Maude Wayne. The Keystone bathing girls will be seen in the film.

William Russell gave a luncheon last week for members of the motion picture trade press at the Claridge. There were about forty people present.

Rea Godfrey, one of the old-time Triangle comediennes, will be seen in "A Rough Diamond," having returned to the fold of Triangle Comedies.

Mary Miles Minter's next Mutual release will be "Beauty and the Rouge," which was produced under the working titles of "Bobby" and "Mlle. Tiptoe."

"Our Little Wife," which Goldwyn is producing with Madge Kennedy, will soon be ready for the market. Marguerite Marsh, sister of Mae, will be seen in it.

The second Petrova picture made by the star's own company will be called "The Light Within." It is a picturization of the novel "Laura Carlisle M. D."

Frank Bagg has been appointed consulting photographic expert in the Vitagraph studio in Flatbush. Henry Houry will be technical advisor at the same studio.

Before starting work on "The Boss of the Lazy Y," a Western story, Roy Stewart and his company staged an impromptu rodeo as a means of ending the old year.

William Christie Cabanne slipped out of New York and left for the west to produce his own pictures. J. L. Bernard will be in charge of the New York offices.

Donald Crisp, having completed his honeymoon, is in town to direct Wallace Reid. His contract has expired, but his services for this production were secured.

Sheldon Lewis, film star, who at present holds a contract with Pathe, will, as soon as it expires, return to the spoken drama, having received an exceptionally good offer.

Julius Stern, president of the L-Ko Comedy Pictures Corporation, is coming east. When he arrives, his brother, Abraham, who was in charge in New York, goes west.

The cast for "One More American," George Beban's next picture, will have Helen Jerome Eddy, Jack Holt, Raymond Hatton, Marcia Manon, May Girachi, H. B. Carpenter, Hector Dion, May Palmer, Ernest Joy and Signor Buzzi.

Frederick Burton, who appeared in support of Taylor Holmes in the making of "Ruggles of Red Gap," has returned to New York. He created the part of Cousin Egbert in the original stage production. This is his first camera appearance.

The next picture in which Edna Goodrich will be seen is "Who Loved Him Best," which was produced by Mutual under the working title "Art and the Woman."

Ralph Radnor Earle, Pathé cameraman, has arrived in San Francisco, having completed a trip across the country for the purpose of filming the scenic wonders of America.

Crane Wilbur, motion picture star, is writing a play, and will offer it to a metropolitan producer for consideration. He is being featured with a stock company in San Francisco.

W. H. Productions announces the sale of the rights to "The Bandit and the Preacher," and "The Hell Hound of Alaska," both Wm. S. Hart features, for Wisconsin.

Earle Williams and Grace Darmond are almost through with their first picture made in the West. It is an adaptation of one of the "Cabbages and Kings" stories by O. Henry.

Jesse L. Lasky has departed for Hollywood again. His going ended the series of conferences that had been going on between the heads of Artcraft and Paramount exchange systems.

Alma Reubens will be starred in "The Answer," a February release by Triangle, in which she will be supported by Joe King, Francis McDonald, Jean Herscholt and Claire Anderson.

Sealed Orders Motion Pictures Corporation was chartered January 8th at Dover, Del. Capital, $250,000. Arthur W. Britton, Louis J. Gunther and George V. Reilly are the directors.

Pathé's releases for the week of Jan. 20 are "The Cloven Tongue," another of the Lloyd comedies, the ninth episode of "The Hidden Hand," and several one and split reel educationals.

William C. DeMille, Paramount director, is at work on the cutting of his picture, "One More American," with George Beban. The picture is an adaptation of his play, "The Land of the Free."

Pearl White and Antonio Moreno will be starred in a Pathé serial called "The House of Hate." In the supporting cast will be John Gilmour, Peggy Shaner, Paul Clerget and J. W. Dillon.

"The Eyes of the World," Clune production, has been cut from twelve to seven reels in length and re-edited. It will be sold by the Arrow Film Corporation of New York on the open market.

Aida Horton, child star of Vitagraph pictures, will be seen as a boy in Vitagraph's forthcoming production "The Desired Woman," in which Harry Morey and Florence Deshon are featured.

Leon H. Caverly, cameraman formerly in the employ of William Fox, is now with the Marine Corps in France. He is taking motion and still pictures of the war. He is a quartermaster sergeant.

Hugo Reisenfeld, director of the orchestras at the Rialto and Rivoli theatres, has written a waltz called "The Petrova Waltz." It will be played with all the presentations of Petrova Pictures.

A contract has been signed whereby Louise Glaum becomes a Paralta star. She will have her own production company. Her director has not yet been announced, nor has the title of her first play.

John Emerson and Anita Loos will cooperate in producing a series of comedy dramas for Paramount. They will be known as the Emerson and Loos productions.

The Bluebird release for February 11, "Hungry Eyes," has been changed to a later date. "Hands Down," with Monroe Salisbury and Ruth Clifford, will take its place.

Arthur Cohen, Canadian film impresario, is in town looking for pictures to take back with him over the border. Before coming to New York he arranged a merger between Regal Films and Globe Films.

Captain Peter B. Kyne, author of "A Man's Man," was a visitor at the Paralta studios in Los Angeles last week. He extended an invitation to Bessie Barriscale to attend a military masque ball in San Diego.

Isaac Wolper, vice-president and general manager of Mastercraft Photoplay Corporation, finished his arrangements in New York, and has left for Boston to supervise the construction of the company's Eastern studios.

The Triangle releases for the week of the 20th are "Evidence," with J. Barney Sherry, and "Flames of Chance," with Margery Wilson and Jack Mullhall, besides two one-reel comedies, and the regular two-reel comedy.

Supporting Sessue Hayakawa in his latest picture, will be Margaret Loomis, James Cruze, Theodore Roberts, Florence Vidor, Noah Berry, John Burton, Jack Holt, Henry Woodward and Charles H. Geldart.

The cast of the next Triangle-Keystone comedy to be made by Charles Avery is composed of Joseph Belmont, Eugene Corey, Ruth Langston, Myrtle Reeves, Frank Bonn, Arthur Moon and Marion Torrey.

Effie Shannon will be starred in "Her Boy," Metro's forthcoming patriotic feature. She will be supported by Niles Welsh, Pauline Curley, Pat O'Malley, William A. Bechtel, Ferike Boros, Charles Reigal and Baby Axzell.

The filming of "The Hard Rock Breed," a Triangle feature, is now under way. In the cast will be J. Barney Sherry, Jack Curtis, Margery Wilson, Jack Livingston, Lee Phelps, Aaron Edwards, Lois Durham, George Chase, Thronton Edwards, and Marion Skinner.

"A Daughter of Uncle Sam" has been bought by a foreign buyer whose name is not divulged, Jaxon Films announces. He will handle the film for the entire world outside of the United States, Canada and the American territories.

Charles J. Brabin, Metro director, is preparing "Breakers Ahead," with Viola Dana. She will be supported by Clifford Bruce and Russell Simpson. Frank Reicher is to produce "The Claim," with Edith Storey, Wheeler Oakman, Marion Skinner and Paul Weigel.

Frank Keenan has just finished work on "Loaded Dice," his first Pathé picture, and started work on his second. Bessie Love has completed "The Spring of the Year" as her first Pathé effort, and is at work on another picture for that house.

Pathé comedians entertained the sailors at Submarine Base in San Pedro. Among them were Harold Lloyd, Toto, Bud Jameson, Harry Pollard, Paddy MacGuire, Bebe Daniels, Billy Fay, Mr. and Mrs. Alf. Golding, Jimmy Blyler and Fred Brown.

DOES IT SPIN?
RAYMO

FEATURE FILM REPORTS

"WOLVES OF THE RAIL"

Artcraft. Five Parts.

Cast.

"Buck" Andrade.....Wm. S. Hart
Faith Lawson .....Vola Vale
David Cassidy.....C. N. Hammond
Murray Lemantier.Melbourne MacDowell
Pablo Trilles.....Billy Elmer
Pasquale Trilles.....Thomas Kurihara

Story—Dramatic. Written by Denison Clift. Produced for Artcraft by Wm. S. Hart. Features Wm. S. Hart and Vola Vale.

Remarks.

"Buck," a bandit, has long menaced the Transcontinental Railways by holding up their trains at Smoky Gap. His mother sends word to him that she is dying and wants to see him at once.

Pablo, in revenge for a beating Buck gave him, rides to the house, however, and tells "Buck's" mother that her boy is a bandit. So, when he arrives, she extracts a promise from him to reform.

"Buck" is being hunted by Cassidy, a detective. Buck outwits him, impersonates him, and starts to clean out the bandits who have collected under Pablo, meanwhile winning the heart of Faith. He is guarding $30,000 of Government money which Pablo and his band are trying to get. In order to prevent the soldiers from getting to the station on time to spoil their plans, the bandits let loose an engine, which, when it meets No. 8, the soldiers' train, will wreck it. "Buck," in order to prevent this, rides after it and, swinging aboard, stops it just in time. The president of the road gives him a check for $5,000 for that and tells him to beat it. He and Faith go away to start life over again, together.

The picture is full of thrills that are real and the story is very interesting. The photography and direction are good. The parts are well handled. Hart does capital work as "Buck" and Vola Vale, as Faith, does well with hers. The support is excellent, and, in general, the picture is a winner.

Box Office Value.

Full run.

"STOLEN HONOR"

Fox. Five Parts.

Cast.

Virginia Lake.....Virginia Pearson
Robert Davis .....Clay Clemont
Betty .....Ethel Hallor
Richard Belfield .....Walter Law
Countess Collonna .....Dorothy Rogers
Signor Riccio.....Mr. Ardrizonia
Paul Hollister .....George Marazonia
Ambassador .....Edward Roseman

Story—Dramatic. Produced for William Fox by Richard Stanton and starring Virginia Pearson.

Remarks.

A famous painting, stolen from the Italian government, has been discovered in an American art gallery. Arrangements are being made to return it and Virginia Lake, an artist, is given permission to copy it.

Captain Davis is in love with Virginia, and Countess Collonna is in love with him. In order to disgrace Virginia, she and Riccio steal the original, and substitute Virginia's copy. When Belfield, assistant secretary of state, makes the presentation of the picture to the Italian government, it is discovered that it is only a copy.

Virginia meanwhile has gone out of town in answer to a letter from Betty, her best friend. When her house is called, she is not there, and it is believed she is guilty. She, however, has saved Betty from Hollister, a crook, and brought her back to Belfield, her husband. Virginia refuses to tell where she was and it looks very black for her, when Hollister is arrested and brought back to Washington, where all this is taking place. While his trunk is being searched, Virginia discovers the real thief and makes her discovery known.

The picture is entertaining, has the right amount of comedy to relieve the dramatic scenes and is well produced.

Box Office Value.

Three days.

"JULES OF THE STRONG HEART"

Paramount. Five Parts.

Cast.

Jules LeMaire.....George Beban
Joy Farnsworth.....Helen Eddy
Tom, her father.....Charles Ogle
Ted Kendall.....Raymond Hatton
Jim Burgess.....Guy Oliver
Jack Liggitt.....Ernest Joy
Louis, the "Red Fox"....H. B. Carpenter
Head of Trapping Colony....Edw. Martin

Story—Comedy Drama. Written by William Merriam House. Produced for Paramount by Donald Crisp. Features George Beban.

Remarks.

Jules LeMaire, a French Canadian, comes to the Nemo lumber camp looking for work. He gets it, and also has a run-in with Burgess, a bully.

Joy, daughter of Tom Farnsworth, the camp foreman, is insulted by Burgess and Jules tells him to let her alone or there will be trouble. Some time later Burgess gets a chance for revenge when the pay fails to arrive and the men, in anger, want to lynch Tom, who has prevented Burgess from doing some dirty work. There is a bad storm brewing, and the bridge over which the money was to come is broken.

Jules volunteers to get it and Burgess says he will go, too. On the way Burgess attacks Jules and tries to get the order for the money, but fails though he tortures Jules in every way. Joy, who is in love with Jules, goes out to look for him, and takes help with her. She finds the two men, releases Jules and arrests Burgess, then hurries back to the camp, just in time to save her father.

The father of Napoleon, a baby that Jules was taking care of, and which was the only thing that barred his marriage with Joy, comes for his child, and, after everything that there was any doubt about is explained, all ends well.

The story is an appealing one, and the roles are well handled. Beban does his usual good character work, and is ably supported by Helen Eddy and a good cast. The scenery is very pretty, and the lumber camp scenes are realistic. The photography and direction are good.

Box Office Value.

Full run.

"THE CROSS BEARER"

Brady-Made. Five Reels.

Released by World Film.

Cast.

Cardinal.....Montagu Love
Liane de Merode.....Jeanne Eagels
Lieut. Maurice Lambeaux..Anthony Merlo
Gaston van Leys.....George Morgan
Banker van Leys.....Edward Elkas
Baron Spiegelman.....Charles Brandt
Jeanne Perrier.....Eloise Clement
Col. Krause.....Albert Hart
Brother Joseph.....Alexander Francis
Housekeeper of Cardinal.....Kate Lester
Madame Lambeaux.....Fanny Cogan
Madame van Leys....Henrietta Simpson

Story—Dramatic. Directed by George Archainbaud.

Remarks.

"The Cross Bearer" is a good picture from every viewpoint. The story is well told, the characters well drawn, the direction and camera work capital.

It tells a story of the rape of Belgium, showing the invasion of the German horde and their ruthlessness. The central figure is a Cardinal, while his ward, her lover, a colonel and a baron, both German, are important characters.

The picture should find great public favor, for, while it is propaganda, the story is so interesting, so full of human appeal that it should please all but the pro-Germans.

Box Office Value.

Full run.

"THE WILD STRAIN"

Vitagraph. Five Reels.

Released January 14.

Cast.

Winifred Hollywood.....Nell Shipman
Harold Burton.....Alfred Whitman
John Calvin Hollywood.....Otto Lederer
Mrs. A. C. Hollywood.....Mrs. Buskirk
Kingsley Royce.....Ed. Alexander
Mrs. Burton.....Mrs. Ruth Handforth
Colonel Bull.....R. Bradbury

Story—Comedy. Written by George Randolph Chester and Lillian Chester. Produced for Vitagraph by William Wolbert. Features Nell Shipman and Alfred Whitman.

Remarks.

Winifred, who comes from a noble line of ancestors, and Harold, who is afflicted by the same thing, love each other.

Harold's parents come to give Winifred an appraisal and are disappointed, because she acts like a human being. The engagement is broken, and things look pretty glum for the young folk.

Royce, a crook, induces Townley to steal from the bank and blame it on Harold. Winifred, while out on a night ride, overhears the plans, and, in trying to warn Harold, gets into the hands of Royce. Harold, having been warned, rides after her, and in trying to rescue her is beaten down by the gang that Royce employs. Colonel Bull, owner of a circus that is in town, and who is interested in the children, comes to his assistance and all ends well, the parents of both forgiving them.

The picture is a very good one and should please most any kind of an audience. The comedy is well brought out, and the scrapes the young folk get into because of their parents' adherence to ancestry are truly amusing.

The parts are well taken care of and the work of Otto Lederer, Mrs. Buskirk, Mrs. Ruth Handforth and R. Bradbury deserve special mention, their portrayal of the parents being fine pieces of acting.

Box Office Value.

One day.

"MADAME SPY"

Universal. Five Parts.

Cast.

Robert Wesley.....Jack Mulhall
Admiral John Wesley..Wadsworth Harris
Hanson.....George Gebhart
Count Von Ornstorff.....Jean Hersholt
Phyllis Covington.....Donna Drew
Baroness Von Hulda.....Claire Du Brey

Story—Comedy drama dealing with foreign spies in America. Written by Lee Morrison. Produced for Universal by Douglas Gerrard. Features Jack Mulhall.

Remarks.

Robert, known to everyone as Bob, is in disgrace because he, the son of an admiral, has failed to pass the examination at Annapolis. His father calls him a quitter and sends him away.

Bob, while in the library, overhears the butler, who is a German spy, tell a Count, head of the system, that he had the copy of the naval defense plans. He learns that a woman, Baroness Hulda, will arrive and give instructions from Berlin in exchange for the plans.

Bob disappears from home and leaves no trace. He gets the man who is to meet Hulda out of the way and, imprisoning her, impersonates her.

In the meantime Hulda escapes, and comes to Washington, claiming to be the Baroness. Bob imprisons her in his room, and gets the secret orders. The Count and his spies arrive to get them also, and just as things are going well, Hulda comes in and spills the beans. Secret service men who have been watching the affair come, and there is a grand fight, in which Bob gets the copies of the plans and the orders.

The picture is interesting at this time when the spy subject is uppermost in everybody's mind.

Box Office Value.

Three days.

"EVIDENCE"

Triangle. Five Parts.

Released Jan. 20.

Cast.

Mrs. John Corbin.....Audelle Higgins
John Corbin.....J. Barney Sherry
Dr. Richard Hyde.....Howard Davis
Wyllis Hyde.....Pauline Starke
John Corbin, Jr.....Eugene Corey
Chief Benton.....Edwin Jobson
George .....George Chase

Story—Dramatic. Written by Jack Cunningham. Produced for Triangle by Walter Edwards. Features J. Barney Sherry and Triangle Players.

Remarks.

Corbin, a criminal lawyer, disgusted at the result of a recent murder trial, tells his friend, Dr. Hyde, that any man with money and influence can commit murder and escape punishment. He says that he can go home, kill his wife, and not be punished.

Some time later he is called to Boston, but, receiving word that he need not come, goes home and, not being expected, discovers a man in his wife's boudoir, and, as the man flees, recognizes his doctor friend. Corbin kills his wife and gives himself up, but will not tell why he did it. His reason for this is that his son and the doctor's daughter are in love with each other, and he is afraid to spoil their lives. Later, Corbin claims that he was not insane at the time he committed the murder, but Hyde claims he was. Corbin, having spent his term in an insane asylum, where he was sent as punishment for his crime, is released on time to witness the wedding of the two children, and, when asked by the doctor if he could recognize the man in his wife's room, his reply is "For the children's sake, I hope not."

The picture is illogical, as the doctor, knowing that Corbin in any case would not tell why he murdered his wife, has no reason for trying to prove his friend insane, as Corbin will not tell all he knows, and he, the doctor, is safe. The story, however, is interesting and the part well handled. The picture will pass.

Box Office Value.

One day.

"THE FLAMES OF CHANCE"

Triangle. Five Reels.

Released Jan 20.

Cast.

Jeanette Gontreau.....Margery Wilson
Harry Ledyard.....Jack Mulhall
Mrs. Tibbets.....Anna Dodge
Frederick Armstrong.....Wilbur Higbee
Character Man.....Percy Challenger
John Finch.....Ben Lewis
Anatole .....Eugene Corey
Paul .....Lee Phelps

Story—Romantic. Written by Francis Sullivan. Produced for Triangle by Raymond Wells. Features Margery Wilson, Jack Mulhall and Triangle Players.

Remarks.

Jeanette, a New York stenographer who tries to do her bit, adopts three prisoner soldiers. One of them, an American, discovers that, on the back of her letters, maps are traced in invisible ink. He is exchanged and comes to America to meet her, thinking she is an old lady.

Jeanette, afraid of what would happen should he discover her youthfulness, masquerades as an old rheumatic miss. Armstrong, her employer, has been paying great attention to Jeanette, and has been taking a great interest in her letters. Harry, the American soldier that Jeanette has adopted, notices this, and, being suspicious, gives the tip to Secret Service men and they arrest all of them, finally getting down to Armstrong, who confesses that he was sending the maps by means of Jeanette's letters.

The production is timely, well put on, has many pretty scenes and effects, enough comedy to balance the picture and a good cast. Margery Wilson, as Jeanette, does fine work. Her old lady is a good piece of impersonation.

Box Office Value.

Two days.

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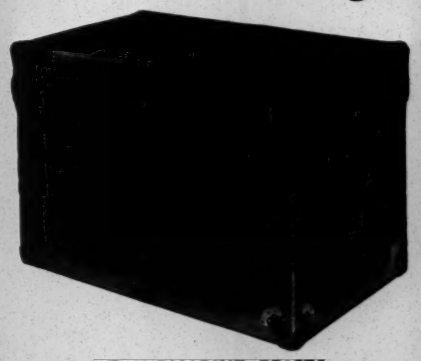

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